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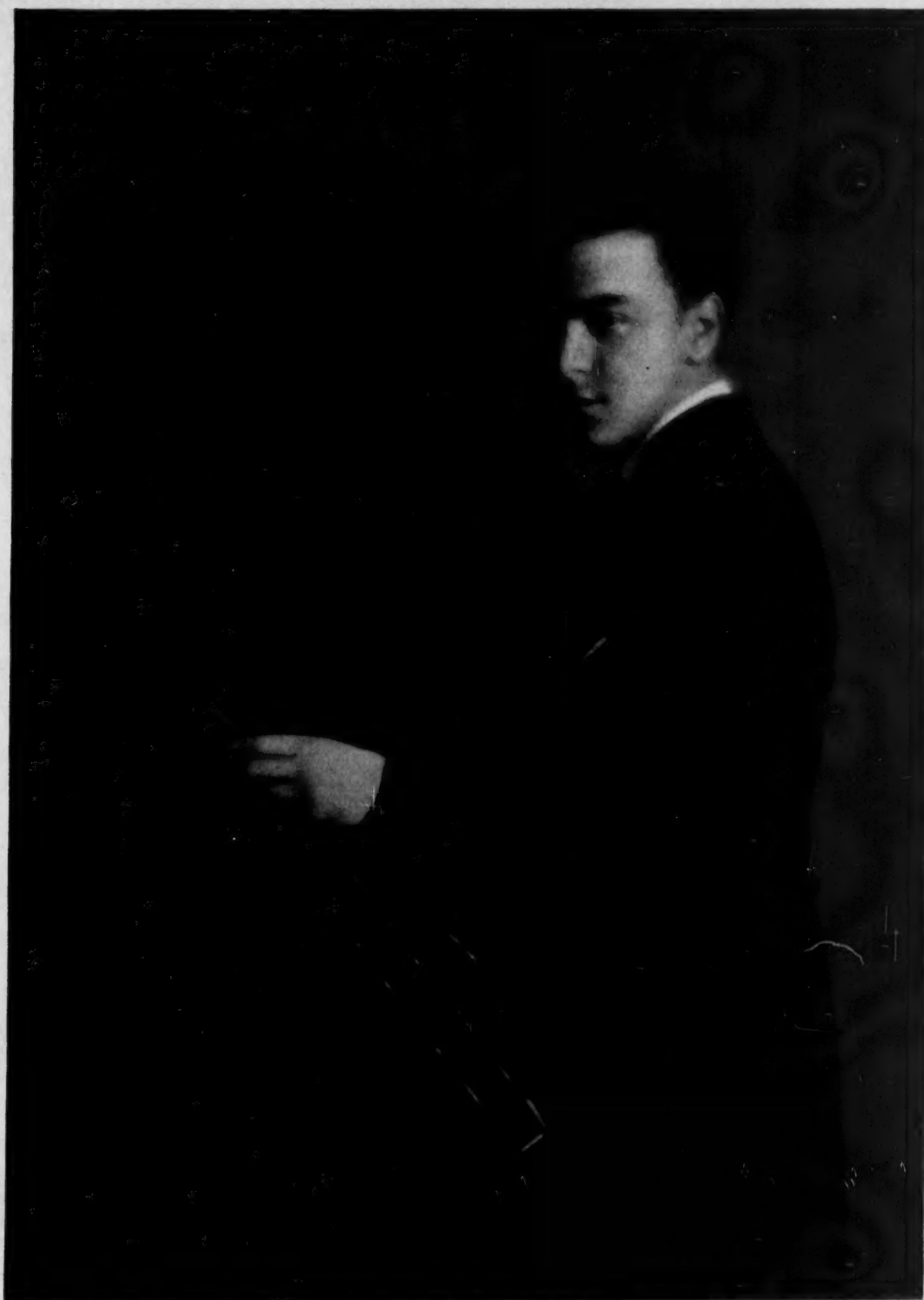
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THELMA GIVEN, VIOLINIST, PROVES HER WORTH

Young American Artist Gives Impressive Display of Ability in Carnegie Hall Debut—Must Be Ranked High Among Violinists of the Day—An Enthusiastic Audience

On Sunday afternoon, November 3, Carnegie Hall, New York, saw the completion of a cycle truly unique in musical history. The occasion was the debut in her native country of Thelma Given, violinist, the fourth in order of appearance of the present remarkable quartet of disciples of Leopold Auer, brought to America practically simultaneously by the development of those untoward conditions in Russia which drove the veteran master to find refuge and a safe haven in America. The name of that master of masters was not new to American ears. The successive appearance at intervals of several years of—to name only three of the most prominent—Mischa Elman, Efrem Zimbalist and Eddy Brown, long ago proved that he who dwelt for so long in Petrograd possessed indeed the faculty of imparting to many pupils that particular spark that distinguishes the artistic genius from the good player of average attainment. Of course, the brilliant, flashing stars in the Auer constellation have been the exception, not the rule; but the point is that no other master has provided us with so many exceptions, and his crowning achievement is truly that of presenting to America within one year four such exceptional artists as Jascha Heifetz, Max Rosen, Toscha Seidel and Thelma Given.

An American Artist

Let it be said at once that Miss Given, in her recital last Sunday afternoon, proved that she measured fully up to the high standard set by her trio of male associates in the Auer studio. And all of us have a very special interest in her, for she is an American of the Americans. The endless talk of a lack of appreciation for native artists in this country is all twaddle. As a matter of fact, America feels always an extra pride in any artist born of itself, but demands—and rightly, too—that such an artist must measure up to world standards and not claim even the slightest indulgence of favor on account of his birth. Miss Given need crave the indulgence of none. Measured by any standard however broad, she is a violinist of the very first rank. It goes without saying that her technical equipment is that of the finished virtuoso. Her finger dexterity is ample for all demands made upon it, but it is her bow-arm that particularly impresses. Guided by the impulses of a temperament that is genuinely musical, it is firm and vigorous or delicate and suave as the music demands. There is no chopping of phrases in her bowing. She keeps always the long musical line in view and never deviates from it for the sake of unduly embellishing some detail to the delight of the gallery.

What She Played

Miss Given is fortunate in a very prepossessing appearance. Tall, slender, with a bright, intelligent face surrounded by a mass of dark hair, she at once makes an excellent impression by the simple, modest and unembarrassed way in which she walks upon the platform. The audience is in her favor before she plays a note and finds no reason to turn from her after she has begun. Her program commenced with the inevitable Vitali chaconne, which has had a "run" with violinists for the last year. It was well played, with a just appreciation of its style and special musical values and little trace of the nervousness inseparable from so important a debut for an artist of Miss Given's youth. Then came the concerto in E minor by Jules Conus. As a composition designed to exploit all the technical possibilities of a violin much can be said for it, though unfortunately its musical value is very small. However, as proving her at once a past mistress of her chosen instrument, it served its purpose and one readily forgave its lack of content in witnessing the ease and surety with which the debutante conquered without effort one after another of the difficulties with which it bristles. With these two numbers completed, Miss Given's status as a technician was fully established and, following them with the rhapsodic Chausson "Poème," she as firmly made evident the breadth of her musical endowment. She has, as already stated, a genuinely musical temperament, controlled with a sense of values rare in so young an artist. There is no tearing of a passion to tatters, but warmth, energy and decision, wherever demanded, alternating with a quiet and reserve effectively applied in the less emotional passages. Her violin—a Josef Guarnerius of 1738—is evidently an exceptionally

fine instrument and the tone she draws from it in cantabile passages of exceeding purity and beauty. In size, the tone is entirely adequate and never, even in the loudest passages, is there a suggestion of scratching. This was especially noticeable in the rhapsodical phrases of the "Poème."

The Final Group

The program ended with a group of shorter pieces, including a Russian romance—marked "new"—by Kryjanowsky; a Hebrew lullaby by Josef Achron, which proved to be another exceedingly well made violin piece of this young composer and was received with special favor; two Norwegian dances by Halvorsen, in characteristic style; and an arrangement of the "Last Rose of Summer" made by Professor Auer and dedicated to Miss Given. This work naturally took the audience by storm and Miss Given was called on for a number of added morceaux. In the final group and in the added numbers

NATIONAL AMERICAN FESTIVAL GETS OPERATING GUARANTEE

Substantial Financial Backing Secured for Lockport, N. Y., 1919 Festival—Event Will Be on a Brilliant and Dignified Basis—A. A. van de Mark to Remain at Head of Enterprise

"It is always darkest just before the dawn. The National American Music Festival has passed through the twilight of stress and the darkness of curtailment, and is approaching the dawn of better days." This is what A. A. van de Mark, of Lockport, N. Y., said to a MUSICAL COURIER representative last week.

Sixty men and women of prominence, thoroughly alive to the educational, commercial and social value of this fine American idea, have come forward with a substantial guarantee which opens a vista of splendid possibilities for the future. The American Festival now can be presented on a proper basis and with correct background and material. It also removes any further doubt as to the future home of the National American Music Festival. It will be held at Lockport, N. Y.

The history of the movement, in retrospect, is interesting. The idea of bringing together each year the representative American composers, singers, players, educators, and publishers for a week of harmonious fraternalization and combined practical effort was born in the mind of A. A. van de Mark, the founder of the National American Music Festival. The great Association of Tonal Artists of Germany was organized and met annually in a small city, and there held a seven day convention devoted to concerts, discussions, business, and social meetings. The best known composers were proud to have their works performed. Conductors attended to make selections for their season's repertoire. Managers attended in order to hear new artists. Leading performers gave their services gladly to make known unfamiliar works. For 356 days in the year the average German musician laid aside a bit of money each week so as to be able to attend the convention at the end of the season and there to meet his famous colleagues, refresh his enthusiasm and exchange ideas with his fellows, listen to novelties, and receive new stimulus and faith. Was the idea not a splendid one? Why could it not be done in America? And why had no one started such a movement? A. A. van de Mark believed it could be done, and put his faith into practical demonstration.

Why Lockport?

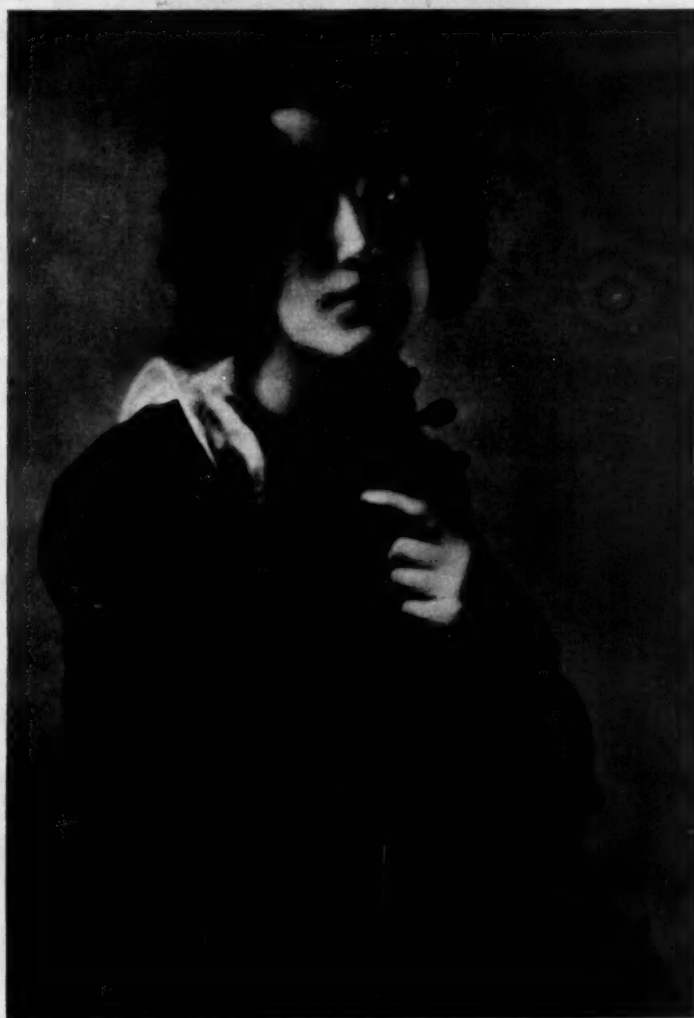
Lockport, N. Y., may seem a queer place for such a movement to have its birth, but why? All new ideas are the children of dreamers, and geography has not much to do with it. Van de Mark lived at Lockport. Through his efforts the little city up the State became a landmark on the musical map of the United States. Almost without exception the great artists and symphony orchestras had appeared there in concert courses, but van de Mark could not make peace with the idea that the hundreds of thousands of dollars that he as a musical manager had paid out in honorariums went to foreign artists, few of whom owned homes in this country but sailed across the pond with full coffers as soon as their season closed.

Van de Mark did not view this matter as a bigoted chauvinist, but began to dream of the time when the American public would shower its gold and applause on the American artist, keeping in the land the millions of dollars and at the same time laying the foundation for true American musical art. He realized that the time had come to strike boldly, and that he did, risking the success of many

years of hard work. He cast his lot with the American artist and surprised the musical world by announcing the first All-American series of concerts ever recorded in musical history. Many foreign artists and managers expressed their condolence. The following year the National American Music Festival idea was thought out and put into practical test. That was in 1916. Each succeeding one has gained headway and larger attendance, and while the movement is young, it is safe to say that no festival, at its age, has created such widespread interest or more favorable mention.

Lockport, with its fine, tender, old fashioned hospitality, has proved to be an ideal festival city. Geographically it could not be better located, being situated about equally distant from Chicago, New York, Boston, Philadelphia and Pittsburgh, the five cities that probably have as many musicians as all the rest of the larger communities combined. During the week of the festival the people of Lockport allow no attraction or distraction to keep the visitors and the local music lovers away from the business on hand. But, as the MUSICAL COURIER pointed out in its

(Continued on page 12.)



© Victor Geora.

THELMA GIVEN,

The only American girl in the brilliant coterie of young violinists trained by Leopold Auer. Miss Given made her American debut in recital at Carnegie Hall, New York, Sunday afternoon, November 3, and proved herself an artist worthy of the best Auer traditions.

there were displayed with splendid finish those little tricks of violin playing which the larger value of the first part of the program had not brought conspicuously forth. In no one of them was Miss Given found wanting.

There was a very large audience in the great hall and genuine and hearty applause for everything the artist played. Floral tributes were heaped upon the piano. L. T. Grunberg furnished skilfully played and sympathetic accompaniments for the whole recital.

(Continued on page 12.)

Mme. Ober Must Appear

In her \$50,000 law suit against the Metropolitan Opera House, for alleged breach of contract, Mme. Ober, the pro-German opera singer, objected to answering questions before the trial on the ground that she was not sufficiently familiar with the English language and feared the tricks of the tongue might induce her to say something unwittingly that would injure her case. The Appellate Division of the Supreme Court now has decided that Mme. Ober must appear and answer pre-trial questions.

MUSIC IN EUROPE AFTER THE WAR

By ARTHUR M. ABELL

First Article

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[Any such prophecies as those contained in the following article represent necessarily only the personal opinion of the writer. Their value depends upon the opportunities for observation which he has had and his ability to make logical deductions from what he has observed. Mr. Abell's opportunities for observation have been second to none, as he has been in Europe steadily for more than a quarter of a century past, returning to this country—his native land—only in the spring of the present year. During most of that time, as representative of the Musical Courier, he has moved in the first musical circles and has been the personal friend of practically all the great musical personages of recent times. It is that which gives special value to the predictions which Mr. Abell makes in this and other articles which are to follow.—Editor's Note.]

SINCE my return to my native land eight months ago, after a sojourn of twenty-seven and a half years abroad, I have had many discussions with Americans concerning the probable effects of the war upon the future musical life of Europe. And I find that many of my country people, particularly those who have never lived abroad, entertain very erroneous opinions in regard to the results that the great conflict is having, and in all probability will have in future, upon the national musical life of the various European countries now at war, and also upon the neutral countries, for they are economically scarcely less hard pressed than the warring nations themselves.

False Opinions Prevail

The prevailing opinion here seems to be that the warring countries in Europe will be so reduced in every way, so exhausted at the end of the awful conflagration, that there will be no energies left for art and the higher things of life, but that the entire resources of each country will have to be focussed upon the national economic reconstruction and upon paying off the overwhelming national debts.

Such reasoning, however plausible it may seem, is nevertheless faulty, because it does not take into consideration the psychology of the European peoples. Their musical life does not depend upon economic conditions. It is much too deeply rooted for that. With them it is a strong integral part of the program of life itself, and as such it is to a great extent immune from material influences. No economic pressure, however great, could permanently stifle the national musical life of countries like Russia, Poland, Germany, Austria, Italy and France.

The New Russia

Economic conditions are worst in Russia. But even if that country should disintegrate into many different independent states, and remain disintegrated, there would still be a national musical life. And there will be new Russian composers, who will give to the world wonderful new works, based on the beautiful Russian folksongs—the Slavonic idioms with which we have become familiar through the works of Glinka, Tchaikowsky, Rimsky-Korsakoff, Glazounoff and others. It will matter little whether the coming Russian composer styles himself a Ukrainian or a Lithuanian. He will proclaim to the world a Slavonic idiom, and it will accordingly be Russian music and quite distinct from Teutonic music, for instance. I am convinced that one result of the war will be to emphasize nationalism in the compositions of the future. This will be a natural result of the strong chauvinistic feelings that are sure to prevail for years as an after effect of the titanic struggle.

I also firmly believe that the future successful Russian composer will turn back to the great wealth of treasure still lying dormant in the beautiful, weird, melancholy folksongs of the country as a foundation on which to build his musical structures. He will, of course, have to reckon with inevitable musical evolution; he will have to give his gems a gorgeous setting in the way of wealth of harmonic garb and brilliant instrumental coloring.

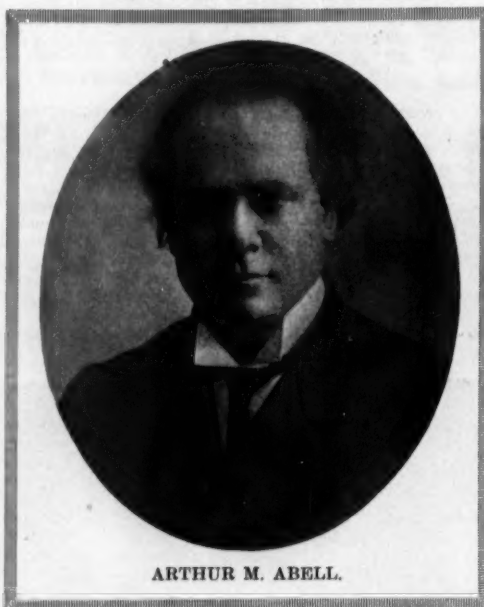
The Soul Hunger of the Masses

It will be along such lines, I believe, rather than along the lines of the ultra moderns, like Scriabin, that the coming Russian composer will speak a message to his people and to the world. Even before the war the musical masses in Russia cared naught for the later Scriabin or the other ultra moderns. These did not satisfy their soul hunger. During my trip through Russia in 1914, shortly before the outbreak of the war, I had unexcelled opportunities of studying Russian metropolitan and provincial audiences. I have seen them listen to Scriabin's third symphony with the greatest apathy, while they were wild with delight over an early Rimsky-Korsakoff overture and Beethoven's E flat piano concerto, as played by Edouard Risler with the Kussewitzky Orchestra.

Emotions Govern the World

After the war this attitude will be much more marked. The reasons are fundamental. The people will demand something that satisfies their soul hunger, and they will not tolerate intellectual or psychological musical problems. For if any one thing has been demonstrated by this war, it is the great fact that the emotions, and not the intellect, govern mankind.

The same rule will hold good in the other European countries. A man like Arnold Schoenberg will have little influence on the musical life of Germany and Austria in the productive field during the period following the war. It will have to be a composer of quite a different style to appeal to the emotions of those peoples. Nor will the strongly wrought up feelings of the French be satisfied with the offerings of Debussy, Ravel and their followers. As to Italy,



ARTHUR M. ABELL.

it seems certain that elemental conditions will prevail there for a time.

Immediately after the war, there will be a terrible awakening from the awful nightmare. The desolate homes, the millions of crippled, the fearful burdens of taxation, the economic pressure, the bitterness of feeling—all these factors will compel the peoples to seek solace in their beloved art of music. And it will be in music that feeds the heart.

General Musical Conditions

As to the general musical life of the warring and neutral European countries after the signing of peace, it will, in my opinion, as soon as the reaction of the first two or three years is over, hardly differ in its more important aspects from that of ante-bellum days. In some respects there will be a decided gain. People will be more awake to the real things of life—to the higher things. And that will mean a weeding out of mediocrity, a separating of the wheat from the chaff in the concert life of the capitals. Berlin, for instance, before the war, with all of its remarkable musical activities, suffered from mediocrity in the way of recitals by singers, pianists and violinists. These will have no recognition at all after the war, for no one will go to hear them and the press will take no notice of them. On the other hand, the drawing power of the great artists will increase.

Economic Condition of Musicians

The increased cost of living all over Europe, arising from food shortage, has resulted in increased wages and salaries in nearly all walks of life, but, unfortunately, less so in the musical than in other professions. High prices are likely to prevail for some time after the end of the struggle, with the result that the material status of the rank and file among musicians will not be as good as it was before the war. The earning capacity of celebrities will always be great anywhere in Europe. But the orchestra players, the chorus singers, the teaching drudge, will have a hard time of it to make both ends meet, particularly with the increased taxation.

Fortunately, the stars will have to bear the burden of taxation in the musical profession, and that rule will undoubtedly apply to America as well as to Europe.

The Musical Old Guard in Russia

There are hundreds of virtuosi—orchestra players, opera singers and conservatory teachers—who served for many years under the imperial government during the reigns of Nikolaus II and his father, Alexander III. Leopold Auer, the illustrious violinist and pedagogue, who has lately arrived in this country, is one of the few veterans who served under three czars. Through the revolution and the complete overthrow of the old régime, all the pensions to which these veteran artists were entitled are lost. This eventually will result in much material suffering, particularly among the rank and file; though a world figure like Leopold Auer, a pedagogue who has turned out so many brilliant violinists, needs only to come to America and establish himself, to be overrun with pupils at any price he chooses to ask. An Auer needs no imperial pension.

But the lot of the hundreds, yes, thousands, of musicians unknown to fame, who served faithfully for decades under the old government and who depended on their life pensions to keep the wolf from the door in their old age, is indeed a sad one. They are penniless in their declining years. However, the interest of the few is not, cannot be considered when the welfare of millions is at stake; and the overthrow of the Czar's corrupt government was the first great step toward the eventual freedom and enlight-

enment of Russia, hapless as her plight may seem at present.

Conditions in Germany and Austria.

I left Germany before America declared war, so I cannot judge of musical conditions as they are at present in the central countries from personal observation. But as late as January, 1918, I talked in Amsterdam with Eugen d'Albert, Edyth Walker, Julia Culp, Willem Mengelberg and many other neutral artists who had lately concertized in both countries. They told me that there was little change in the higher musical life; that opera and concerts were being given much as in normal times. There has been a great thinning out of the German male choruses by the losses at the front, but substitutes were quickly found. My informant said that the economic pressure was very great, but that this did not affect the musical life of the Central Powers in its higher aspects.

The best orchestras are practically intact. Indeed, the court and municipal orchestras are not affected at all, as their members are considered to be serving the state in that capacity and are not called to the colors. The fact that the musical life continues to run so normally in spite of the terrible changes in material conditions proves what a necessity music is to the peoples of those countries.

No political changes that could possibly be made could stifle such a deeply rooted love and cultivation of the art of music. Whatever happens, music will abide in those countries.

Conditions in the Latin Countries.

Since France and Italy did not have such an intense and widespread musical life before the war as did Germany, we, of course, cannot expect to find so great a degree of musical activity there during the conflict. Yet, the musical life is still very considerable in those countries. From time to time, M. Delma-Heide, of Paris, has sent the MUSICAL COURIER reports of the doings there, so that we are au courant in this respect. Very few French musicians of note have been killed at the front, although the orchestras mourn the loss of many players. Substitutes are found, however, and the American tour this season of the Paris Conservatoire Orchestra proves that this great body of musicians is still intact.

It also demonstrates how great is the French elasticity and enterprise, for to attempt such a tour in the midst of this war is indeed a brilliant undertaking.

France has suffered, but the French people's inherent love of music and their highly developed sense of the esthetic, the artistic and the beautiful, together with their natural optimism, resourcefulness and enterprise, insure a speedy return to normal musical conditions, once the fearful strain of the first few years following peace is over. The immediate readjustment is going to be very painful for all the warring countries, but the fundamental traits of the nations will soon reassert themselves. Music will prove itself a great solace to the afflicted peoples, and I foresee a greater musical life for France in the future than hitherto.

In Italy conditions are similar. Though the country suffers, the love of music, especially of opera, is too ingrained ever to be rooted out. The Italians will always have their opera, but the economic status of the rank and file of Italian singers and orchestra players during the years immediately following the war will not be an enviable one. Perhaps the great upheaval and the suffering of the masses will stimulate composers like Mascagni and Leoncavallo to equal again their early achievements. At any rate, we know that Puccini's flow of inspiration has not been quenched by the changes.

England

England, of all the allied countries in Europe, will be the first to recover and resume its normal musical life, because the country has not suffered from invasion and because of the greater economic resources. Mr. Legge, the London correspondent of the MUSICAL COURIER, has kept us posted in regard to current happenings. With the inflow of great singers, conductors and instrumentalists from abroad shut off, the musical activity of the British capital and the provincial cities was restricted for a time. But this stimulated home talent, so that some good has come of the isolation. London, however, as far as concert life is concerned, is essentially an "international" music center, and it will continue to be such when the war is over, unless taxation of the incomes of visiting artists from abroad is so great as to be prohibitory. As for opera, never has it flourished in England as within the past two years—opera in English, with Beecham as the principal sponsor, for foreign opera died with the beginning of the war.

If inspiration depended upon outside conditions, what an opportunity this present moment would be for the British composer! One might reason that the great events that have shaken Great Britain to her very foundations would give rise to a Shakespeare or a Milton in music. But inspiration, that glorious message from above, does not wait upon externals, and we have received no great musical message from the British Isles. We really have no right to expect a country that has produced a Shakespeare and a Milton to give the world a Bach or a Beethoven. England, in those two immortal poets, has known inspiration in its loftiest form—truly glory enough for one country.

[In the second of these articles, to be published in next week's issue, Mr. Abell treats a subject of especially vital interest at the present time—the probable future of music in Russia under untoward anarchistic conditions prevailing there at present.—Editor's Note.]

GREAT CENTENNIAL PAGEANT GIVEN AT SPRINGFIELD, ILL.

Secretary Daniels Guest of Honor at Brilliant Historical Commemoration

Springfield, Ill., October 28, 1918.

Illinois is celebrating this year the one hundredth anniversary of its statehood. Centennial celebrations have been held in the various counties throughout the state, notwithstanding the many demands elsewhere on everybody's time; and in Sangamon County they were staged in Springfield. On August 26, the centennial of the adoption of the first state constitution, "The Masque of Illinois" by Wallace Rice, music by Edward C. Moore, was presented at the Coliseum before an audience of 10,000 people, the guests of honor being Mr. and Mrs. Theodore Roosevelt. This was doubtless the largest and most pretentious performance of its kind in any community, and so many thousands were turned away that it was decided by the committee to repeat the pageant on October 4 and 5, the centennial of the inauguration of the first governor being on Sunday, October 6. Some few changes were made in the last part of "The Masque" so that the tremendous finale showed most of the 1,100 performers on the stage. The guests at this time were Hon. Josephus Daniels, Secretary of the Navy, and Mrs. Daniels; Lord Charnwood; Andrew O'Connor and Gilbert P. Riswold, the sculptors of the statues of Abraham Lincoln and of Stephen A. Douglas, which were dedicated at this time; the grandson of Stephen A. Douglas with his young daughter, Virginia Adams Douglas, and the governor and Mrs. Frank O. Lowden. Both nights the Coliseum was filled to capacity and never were better choruses heard nor more effective staging seen. Florence Lowden, daughter of the Governor as "Illinois" was superb, and was ably supported by the other members of the cast. A chorus from the Amateur Musical Club represented the counties of the state, Frederick Bruegger being the pageant master and Mrs. Bruegger, musical director. Mrs. Paul L. Starne as the Indian chief's daughter, received well deserved applause for her solo and the quartet, R. Albert Guest, tenor, Helen Brown Read, soprano, Grace Fish Partridge, contralto and J. B. Barauby, basso, representing the three great agencies of Relief, the Y. M. C. A., Red Cross and the Salvation Army, again sounded the dominant theme in the final song of victory. E. T. S.

Julius Koehl's Music Cheers Paris Island

Down on Paris Island, S. C., where the big Eastern Marine Corps Training Camp is located, it is not all drill and work. The husky soldiers of the sea have their fun and entertainment and plenty of it. Not the least among the many entertainers of renown who have joined the Marine Corps and are helping their "buddies" enjoy the hours of rest, is Private Julius H. Koehl, who in civilian life made a most enviable reputation as a pianist. Leaving a career that seemed destined to place him high musically, Koehl, not yet nineteen years of age, enlisted in the Marine Corps, July 3. He went through the regular course of

training and was then assigned to his present duties as assistant to the camp song leader, Francis R. Wheeler. Private Koehl presides at the piano at all the big indoor "sings" and uses an especially constructed, portable organ for outside exercises.

Two or three times a week special musical entertainments are featured in the big Lyceum building which the men call their "Grand Opera House" and the mere fact that Private Koehl is likely to appear on the program draws a large crowd. He seems to know just what type of music appeals to these Marines-in-the-making. He never refuses to lend a hand when the boys gather around the Y. M. C. A. piano for a little sing all by themselves.

Koehl began his career as a concert pianist at the age of seven years. His first teacher was Mme. Tollefsen, of the Tollefsen Trio. After seven years of study and application his first public appearance was made in Brooklyn, N. Y. After that a series of public appearances were made before the clubs and societies of New York City and New Jersey. In conjunction with these appearances, study was continued and at the age of sixteen the public again heard of this young pianist when he appeared in Memorial Hall, Brooklyn, in a joint recital with Elsie Baker, the noted Victor singer. Immediately after this recital he continued his studies under the guidance of Edwin Hughes.

At the age of seventeen young Koehl made his initial bow in New York City, at the Princess Theatre in a joint recital with Ruth Dwin. He then toured the Eastern coast and has appeared on programs with the Letz Quartet, Rosalie Miller, Max Gagna, Elizabeth Gutman, Manazucca, composer-pianist, and others of equal renown.

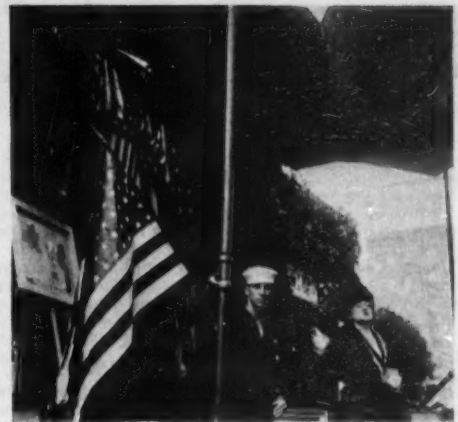
Previous to his enlistment in the Marine Corps, Koehl was at the head of three studios, one in Brooklyn, one in New York City, and another in Hempstead, L. I. He not only coached advanced students, but specialized in teaching talented children.

Muratore Opens Bellevue-Stratford Series

The first concert in the series of Monday Musicales scheduled to be held at the Bellevue-Stratford, Philadelphia, on Monday afternoon, November 4, promised to be unusually brilliant, since Lucien Muratore, the French tenor, assisted by Georges Truo, pianist, and Alexandre E. Debrulle, violinist, was to be the feature of the occasion. While Muratore had been heard in opera, he had never before appeared there in recital, and the concert therefore had an added significance. Muratore is not only a great singer, he is also a powerful actor. For a number of years he played as leading man with Bernhardt, Duse and other famous exponents of the dramatic art.

The artists who were to assist are young French musicians who served in the war, were wounded, and have been granted leave of absence by their government.

As in past seasons, the proceeds from this series of musicales will be devoted to some worthy charity. This year it will be the American Friends of Musicians in France, an organization numbering in its membership many of the most distinguished musicians of this country, destined to help French musicians incapacitated by the war. (This concert postponed to November 11.—EDITOR.)



DORA GIBSON,

Soprano of the Chicago Opera Association, singing Henry Hadley's "To Victory" on the steps of the New York Public Library during the Liberty Loan drive. Miss Gibson found "To Victory" a most successful patriotic song for spurring the New York people on to buying bonds and more bonds.

Mme. Whistler's Musicales Begun

Grace Whistler entertained Sunday afternoon, October 20, at her spacious studios, 210 Fifth avenue. She gave a lecture program which was very unique and most interesting. Her first number was an aria from "Les Huguenots." She also described the scene and gave a short synopsis of the opera.

The "Chansons Anciennes," which were to have had a harp accompaniment, were most effective. These songs, interesting to note, were first sung by Marie Antoinette to clavichord or harpsichord accompaniment.

The English group, which was well arranged, included "My Bairnie," Vannah; "On the Day I Get to Heaven," Lehmann; "April," Ross, and "One Golden Day," Foster.

Mme. Whistler had many encores. She sang the "Habanera" from "Carmen" and "My Heart at Thy Sweet Voice."

A large and appreciative audience attended, including Colonel Boardman, Major Owen and Lieutenant Ashforth.

Miss Niemann, the harpist, who was to have appeared, was prevented through illness. Conrad Forsberg, pianist, rendered a beautiful selection, besides assisting Mme. Whistler at the piano.

The next musicale will be given by three of Mme. Whistler's pupils and the date will be announced later.



THE NEW YORK CENTRAL SHOPMEN'S BAND.

Composed entirely of active employees of the locomotive and car shops at Acis, Pa. All of the musicians are engaged daily in boiler-making or similar heavy mechanical work. The band made its first trip to New York City to help boom the Fourth Liberty Loan and won general favorable comment by rendering a patriotic program at the big rally of New York Central employees attended by over 20,000 persons, held in the Main Concourse at Grand Central Terminal. W. R. Downs is manager of the band and Frank Schoendofer the leader. The railroad officials in the picture are John Howard, superintendent of motive power, at the left; W. L. Hazard, superintendent of piece work, at the extreme right, and Miles Bronson, general superintendent.

NEW YORK CITY CONCERTS OF THE PAST WEEK

MONDAY, OCTOBER 28

Harry Anderton, Pianist

Harry Anderton, who was heard for the first time on a local stage at Aeolian Hall, Monday afternoon, October 28, selected for one of his numbers, the MacDowell "Tragic" sonata in which he acquitted himself with marked technical and interpretative skill. Other numbers were by Chopin, Debussy, and Paderewski, which he likewise played with credit. His work is straightforward, brilliant and particularly effective in the MacDowell group.

TUESDAY, OCTOBER 29

Maurice Dambois, Cellist

Maurice Dambois gave a cello recital in Aeolian Hall, New York, on Tuesday evening, October 29, when he demonstrated again that he is one of the most pleasing players of the cello now before the public. In appearance and in manner he seemed to win the good will of the large audience as soon as he began to play. His full and well modulated tone would be still further improved if he would use a bit less vibrato. It is a fault so easily corrected by an artist of his standing, who has so admirably mastered the difficulties of his instrument, that he is sure to correct it.

The program opened with a sonata by J. B. Bréval, 1756-1825, whose name is certainly unfamiliar to the public at least. Possibly the performer was not as well acquainted with the sonata as he was with the concerto which followed, for he was occasionally out of tune in the upper registers. The passages, however, were perfect in clearness and finish of execution. Lalo's D minor concerto, a work of great design and brilliant passages, but weak in great themes, was played in a masterly manner throughout. The tone, phrasing, variety of nuance, were all that the most captious hearer could ask. The young artist was vigorously applauded. A number of shorter works completed

Vidal; "Shropshire lad," Mabel Wood Hill; "The Little House and the Road," Israel Joseph, and "One fine day" from "Mme. Butterfly." She won the admiration of all and responded graciously with several added numbers. The accompanists were Marjorie E. Jacobs, and Corinne Wolstein.

THURSDAY, OCTOBER 31

Elshuco Trio

A new trio was heard at Aeolian Hall on Thursday evening, October 31. The Elshuco Trio, consisting of Samuel Gardner, violin, Willem Willeke, cello and Richard Epstein, piano, make up the new organization and their playing constituted an admirable ensemble. All three are established artists in their own capacity and their fusion of talent in this case proved to be most happy. The audience was enthusiastic in its approval of the three selections, the Brahms trio in C minor, op. 101, a trio in A minor, Maurice Ravel and Trio No. 1, in B flat major, op. 99, Schubert.

The interest, however, centered in the Ravel trio, a charming, even bewildering, piece of work which finished with the clashing effects so characteristic of the modernist. It took a great deal of skill to make the Ravel trio effective, yet these three artists succeeded excellently in that endeavor.

The Elshuco Trio's debut was a most propitious one and the three artists will be welcomed hereafter as a potent new force in the chamber music world.

Symphony Society; Leo Ornstein, Soloist

Last Thursday afternoon, October 31, the New York orchestral season opened at Carnegie Hall, when Walter Damrosch conducted the Symphony Society in a program made up of Beethoven's seventh symphony, two movements from Debussy's string quartet (andantino and scherzo) and MacDowell's D minor piano concerto, played

Raymond Wilson, Pianist

Raymond Wilson, pianist, and member of the Syracuse University faculty, who made so favorable an impression at his metropolitan debut, November 2, 1917, was heard again at Aeolian Hall, New York, on Thursday afternoon, October 31, when he once more demonstrated that he is an artist of exceptional merit. In all of his playing Mr. Wilson showed sincerity, musicianship and individuality. His program comprised sonata, op. 27, No. 1, Beethoven; Chopin's fantasia (F minor), mazurka (A minor) and waltz in A flat major; Dohnanyi's intermezzo, F minor, and capriccio, B minor; "The Fountain," Ravel; "Rigaudon," MacDowell; "May Day," Palmgren, and a paraphrase on themes from "Eugen Onegin," by Tchaikowsky-Pabst.

Following the group of Chopin numbers, Mr. Wilson gave as an encore a nocturne by the same composer with much warmth and deep feeling. At the conclusion of the recital the artist was recalled many times, and finally responded with another added number.

FRIDAY, NOVEMBER 1

Allee Barbe Song Recital

Allee Barbe, a young American soprano from the Middle West, made her New York debut at Aeolian Hall, on Friday afternoon, November 1, before a fair sized audience, which recognized her talent warmly, and applauded her performance enthusiastically. The young artist displayed intelligence as well as a fine sense of tone coloring.

Her program comprised songs by Handel, Caccini, Veracini, Vidal, Chausson, Wecklin, Gomez, Gretchaninoff, Rimsky-Korsakoff, Dvorak, Lie, Cyril Scott, Pascal, Gertrude Ross, Dwight Fiske and Frank Bibb.

Richard Epstein accompanied and materially aided the singer in her successful presentations.

"Women of the Homeland"

(God Bless You, Every One!)

A Melody Ballad

By Bernard Hamblen

Sung by

Mme. Schumann-Heink

Mme. Namara

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"Sing Me Love's Lullaby"

A Melody Ballad

By Theodora Morse

Sung by

Mme. Frances Alda

Published in all the keys by
LEO FEIST, Inc., New York

"The Voice of Love"

A Melody Ballad

By Ella Della

Sung by

Anna Fitzu

Andres de Seguro

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the list. They were: "Poeme," by Joseph Jongen; "Vielle Chanson," "Chanson Douce," "Mazurka," by Maurice Dambois; "Nocturne," by D. E. Inghelbrecht; "Les Cherubins," by Couperin; "The Willow Tree," by Reynaldo Hahn, and "Allegro Appassionato," by Saint-Saens. Samuel Chottinoff played the piano accompaniments acceptably and added materially to the recitalist's success.

WEDNESDAY, OCTOBER 30

Haitowitsch Makes New York Debut

Abraham Haitowitsch, a blind violinist who has been studying with Leopold Auer, made his debut at Carnegie Hall, New York, on Wednesday evening, October 30, at a meeting of the Humanitarian Cult Society. A high degree of technical facility and fine musical sense was displayed in two groups; the first containing a Chopin-Auer nocturne in E minor; Zephyr, Hubay; Poem, Fibich; and a Ries "Perpetuum Mobile." The second and concluding group of the program brought forth Tchaikowsky's "Serenade Melancolique," and "Caprice," No. 24, Paganini-Auer. The violinist was remarkably at ease on the stage, despite his handicap. The other soloist of the evening was Edith Zola, who played Liszt's rhapsodie, No. 12, to open the program and as a second group, Debussy's "Reflets dans l'Eau" and "Tarantella-Venezia e Napoli," Liszt, in each of which notable pianistic talent marked her playing. She was also the accompanist for Mr. Haitowitsch's numbers.

De Phillippe and Jacobs at Globe Concert

Great disappointment was shown by many in the audience because of the non-appearance of Olga Samaroff, who for the past few weeks had been advertised to play at the concert given by the Globe Music Club at the De Witt Clinton Auditorium, New York, on Wednesday evening, October 30.

The large auditorium was packed. Madeline Giller, pianist, played Beethoven's sonata, op. 27, No. 2 ("Moonlight"); Chopin's etude, op. 25, No. 1, and ballade in G minor; and concert etude by MacDowell.

Helen De Witt Jacobs, the charming young American violinist, was enthusiastically applauded for her artistic rendition of Naches's "Gypsy Dance" and an encore number.

Dora de Phillippe sang for her opening number an aria from Gounod's "Reine de Saba," and later gave a group of five songs comprising Moussorgsky's "Hopak"; "Ariette,"

by Leo Ornstein, in place of the Tchaikowsky B flat minor concerto, played by Gabrilowitsch, who was detained in Detroit by the serious illness of his wife.

The orchestra and its leader are not new experiences for local concert goers in the seventh Beethoven symphony, but they pleased their hearers with the smoothness, dignity and tonal completeness of the performance. The Debussy excerpts were done with ingratiating finish and delicate color. The new members of the Damrosch organization evidently are of the material to aid in the fluency and tonal fullness of that body's performances.

Leo Ornstein's playing of MacDowell's musicianly and ingratiating work was a piece of pianistic art that deserves enthusiastic commendation. The young artist was in superb command of tone, technique, rhythm and interpretative appeal, and he made his reading a delightful part of the afternoon's proceedings. Particularly to be admired were Ornstein's musical control and the temperamental drive which savored his presentation and kept it from degenerating into a mere intellectual "reading." Delivered as Ornstein voiced it, the MacDowell D minor concerto must be reckoned as one of the especially arresting and enduring works in the literature of the piano. The audience rose to the player and rewarded him with rapturous applause.

At the Sunday afternoon concert of the Symphony Society, Mr. Damrosch introduced his own arrangement of the Bach suite in C. This occupied first place on the program. Clarity and smoothness gave significant distinction to the old melodies, and characteristic tonal balance was maintained throughout the entire reading. According to the program notes, "Mr. Damrosch has grouped four of the movements, adding expression marks and light and shade, but retaining strictly Bach's curious instrumentation for two oboes, bassoon and strings. The introductory movement consists of a solid preamble in organ like style followed by a fugue, in which there are frequent episodes for the solo wind instruments alone. The second movement is a melodious gavotte, the third a "forlane" (originally a Venetian dance, in 6-8 or 6-4 time), and the last a bourrée, with a second bourrée as a middle part for the wind trio alone."

A capacity Aeolian Hall audience applauded Mr. Damrosch's interpretation, not only of the Bach suite, but of the Beethoven symphony, No. 7, in A, which had been given on Thursday afternoon, also the Debussy andantino and scherzo from the quartet for strings, and Berlioz's "Benvenuto Cellini" overture.

SATURDAY, NOVEMBER 2

Mabel Garrison, Soprano

A large and responsive audience gathered at Carnegie Hall on Saturday afternoon, November 2, to hear Mabel Garrison, soprano of the Metropolitan Opera Company, in her annual song recital.

A previous glance at the program revealed intelligent care on the part of the artist in the selection of unusual numbers, which proved to be of exceptional enjoyment. Among these were "Non, je ne veux pas chanter," Isouardi; "Nobody Knows de Trouble Ah Sees," J. Rosamond Johnson, and "Ek Tres Reis," an old Catalan Nativity song, arranged by Kurt Schindler, who also lent valuable piano accompaniments to the occasion.

The program opened with "Shepherd! Thy Demeanor Vary," Brown, rendered by Miss Garrison with ease and grace. Throughout her program she was in magnificent voice, each note being of clear, faultless quality and of even sweetness. The rich and sympathetic quality of Miss Garrison's voice was marked in such songs as "Nocturne," Fauré, and "L'Ombre des Arbres," Debussy.

"L'Oiseau Bleu," Decreux, was charmingly given and aroused so much applause that Miss Garrison was obliged to repeat it. There were one or two numbers of the program which emphasized particularly the singer's versatility; such a song was "Nobody Knows de Trouble Ah Sees," a most effective negro melody, well arranged by the composer. Buzzi-Peccia's "Brown Birdie" was also well received.

In fact the recital from start to finish was most artistic and the singer again proved herself well worthy of the success she has received in the concert field, not to mention her operatic ventures.

Julia Claussen, Mezzo-Soprano

Julia Claussen gave a song recital at Aeolian Hall, New York, on Saturday afternoon, November 2, presenting a program of Scandinavian songs exclusively. The artist was in fine voice, and interpreted her numbers with deep feeling, intelligence, fire and pathos. The hall was completely filled by an enthusiastic audience, whose appreciation of Miss Claussen's art was manifest throughout the entire concert.

She opened the program with a group of Swedish songs comprising "Hvil over verden, du dybe fred," ("Rest, O World, in Deepest Stillness") Emil Sjogren; "Jeg ser for mit oje some det fineste spind," ("I See Before Mine

Eyes") Emil Sjogren; "Drom," ("A Dream") Emil Sjogren; "Jeg biver mit digt till vaaren," ("The Poetry of Spring") Emil Sjogren; "Till majdag," ("To a May Day") V. Peterson-Berger; "Danserkans sang," ("A Dancer's Song") Olallo Morales, which was followed by Norwegian songs, "Choral," ("A Psalm") Christian Sinding; "Paa under straegen," ("On the G String") Christian Sinding; "Signe," Christian Sinding; "Till mit hjertes dronning," ("To the Queen of My Heart") Backer-Grondahl; "Taaren," ("Tears"), Edvard Grieg; "Et syn," ("A Vision") Edvard Grieg; "En digters bryst," ("The Poet's Heart") Edvard Grieg. A Danish group came next and comprised "Vaagn of din slummer," ("Awake from Thy Slumber") Paul Heisse; "Ingen blomst i verdens lande," ("Thou Art the Fairest Blossom") Paul Heisse; "Skin ud du klare solskin," ("Sunshine") Lange-Müller; "Hvis du har varme tanker," ("If You Have Loving Thoughts") Haken Borresen; "Carnaval," ("Carnival") Paul Heisse. The final group was devoted to Swedish folk songs, which were enthusiastically applauded. After singing the Swedish National Hymn, the artist closed the program with "The Star Spangled Banner," which she sang with fire and sincerity.

The recitalist was recalled many times, and was the recipient of an abundance of floral offerings. Nicolai Schneer accompanied effectively.

Mozart Society: Cooper, Wadler,

Silba, Bingley, Soloists

On Saturday afternoon, November 2, the New York Mozart Society, Mrs. Noble McConnell, president, was treated to a fine musical program, presented by Jean Cooper (contralto), Mayo Wadler (violinist), Muri Silba (pianist) and Lester Bingley (baritone). Charles Gilbert Spross was at the piano except for Mr. Wadler, whom Bertha Klemens accompanied.

Mr. Bingley, the possessor of a baritone voice of particularly ingratiating quality and good range, introduced himself to the company through the prologue from "Pagliacci" (Leoncavallo), and was heartily encored. The next artist, Miss Silba, played the Rachmaninoff serenade, Liszt etude in D flat, and Paderewski's theme varie. The young pianist was deservedly applauded for her fine digital facility and for her impressive reading of the numbers. A

musical trilogy written thirty-seven years ago. It is a clever bit of tone painting depicting the well known camp scene from Schiller's drama. Two short pieces by Gabriel Fauré, a nocturne for strings, and a "Fileuse" for oboe solo with string accompaniment followed. They were beautifully played. Both are characteristic of Fauré, being suave and pleasing, without revealing much depth.

Alfred Cortot scored a brilliant success with his fine performance of César Franck's symphonic variations. Cortot confirmed the impression made on his first appearance. His technical equipment is notable, even in this day of universal technical excellence, and he is a musician of the first rank. Particularly marked is the rhythmic exactness of his work. It seemed as if M. Messenger could have improved matters with a little more orchestral briskness in the last movements. Cortot's younger blood boiled too warmly for the older gentleman of the baton.

Chabrier's highly colored "España" in a lively rendition, brought the program to a close, but not the concert, for every one remained to hear the "Marseillaise," which was expected and of course granted.

A full description of the playing of the Parisians was given in the review of the first concert, which appeared in the MUSICAL COURIER of October 24. The attendance on Sunday was good.

Mischa Elman, Violinist

Mischa Elman gave a recital at the Brooklyn Academy of Music on Sunday afternoon, November 3, and attracted an enormous audience. Not only were Brooklynites in plenty represented, but a large number from Manhattan Island attended to pay homage to their idol, whose artistic playing on this occasion eclipsed any of his previous performances.

As opening number the artist chose the Nardini-Nachez concerto in A major, and playing of this work was impassioned and musicianly. In Vieuxtemps A minor concerto, No. 5, op. 37, Mr. Elman's beautiful and big tone, facile technic and brilliancy won the plaudits of everybody; his performance of the cadenza in the first movement being particularly effective. He made an excellent impression with Chausson's "Poème," in which he infused much warmth and individuality. The closing group contained largo, Gluck; waltz, Hummel; "Hymn to the Sun,"

NEW STAGE SETTING PRESENTED TO PHILADELPHIA ORCHESTRA

Stokowski Features Elgar in First Program—Eight Orchestra Men in Service—Carlo Liten Recites

The first Philadelphia Orchestra concerts scheduled to take place the week of October 21 were postponed until Friday and Saturday of last week, November 1 and 2, on account of the influenza.

The concerts were opened with a brief address by Mrs. L. Howard Weatherly, who, in the name of the West Philadelphia Women's Committee, presented a magnificent new stage setting to the Orchestra Association. The gift was accepted for the organization by Alexander van Rensselaer, who expressed sincere appreciation and lauded the efforts of the committee. The setting is the work of a Dutch artist, and in three large panels depicts nymphs dancing in the woodland at twilight. The walls, ceiling and columns are in a quiet tone, while the lighting effect blends beautifully with the rich and subdued color scheme.

The first number on the program was Elgar's "Prelude and Angel's Farewell," from "The Dream of Gerontius." The work, charming in graceful curves and at times arising to heroic heights, was given with appealing effectiveness under the masterly baton of Stokowski. The response with which the leader's every desire was instantly met was remarkable for a first concert; in fact, to one not knowing, it would have seemed a mid-season appearance, so clean cut were the attacks, retreats and nuance control.

Two poems, "Carillon" and "Le Drepeau Belge," by Cammaerts, were recited by Carlo Liten, the Belgian actor. These poems inspired Elgar to write an accompanying tonal reflection of the moods, which were offered in an immensely effective manner by the orchestra. Liten proved himself an interesting artist by his reading of the strong lines from the pen of the poet, and was given an ovation that was as sincere as it was spontaneous.

Tschaikowsky's symphony No. 4, in F minor, was chosen as the concluding number, and it has never been interpreted more effectively. The first two movements were given fine poetic treatment and the difficult third period with its abundance of pizzicato work was negotiated with

"Love Here Is My Heart"

A Melody Ballad

By Leo Sils

(Composer of "A Little Love, a Little Kiss")

Sung by

John McCormack

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"The Radiance in Your Eyes"

A Melody Ballad

By Ivor Novello

(Composer of "Keep the Home Fires Burning")

Sung by

Reinold Werrenrath

Charles Harrison

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The thrilling and inspiring unofficial American patriotic song

By George M. Cohan

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number deserving of special words of praise was that of Mr. Wadler, whose novelette, op. 54, disclosed the discriminating musician. He produced a delightful musical tone and devoted himself with sincerity and understanding of the thought of the composer. Miss Cooper, who is a favorite with the Mozart Society ladies, was heartily welcomed as she approached the platform. She was in excellent form. Her first two numbers, "L'Heure de Peuple" (Holmes), "Les Filles de Cadix" (Delibes), elicited two encores.

Each artist was later heard in a second group, as follows: "My Star," "Jean" and "Daybreak" (Spross), Mr. Bingley; sonata (Scarlatti), "La Source" (Leschetizky), "Dedication" (Schumann-Liszt) and "Jongleur" (Moszkowski), Miss Silba; "The Avalanche" (Sinding), old melody, "Fairlyland," and "Snake Dance" (Cecil Burrell), Mayo Wadler; "Dawn" (Pearl G. Curran), "The Lawd Is Sailin' Through the Do'" (Carpenter), "The Americans Come" (Fay Foster), Jean Cooper.

Mrs. McConnell, or, as one should say, Major McConnell, and the directors of the Mozart Society made a very "natty" appearance in the uniform of the Lafayette Battalion of the Women's Police Reserves.

SUNDAY, NOVEMBER 3

Paris Conservatoire Orchestra

The third concert of the Paris Conservatoire Orchestra was given on Sunday evening at Carnegie Hall. It revealed the famous organization to better tonal advantage than the two previous concerts because of the better acoustic properties of Carnegie Hall, as compared with the Metropolitan Opera House. The strings were more brilliant and the wind more sonorous.

The principal program number was Berlioz's "Fantastic" symphony, and this fascinating work by the father of modern orchestration afforded the visiting band ample opportunity to display all of their best attributes. The woodwind choir, in particular, in the slow movement, was a delight to all sensitive ears. There is an ethereal quality of beauty to the tones of these French flute, oboe, clarinet and English horn players that is captivating. The work was given an admirable reading. There were great finish of execution and remarkable clarity of rhythmic effects, albeit in powerful climaxes. One could have wished for more élan, more spontaneity.

These qualities were revealed in a higher degree in Vincent d'Indy's "Wallenstein's Camp," the first part of a

from "Le Coq d'Or," Rimsky-Korsakoff-Franko; "Dans les Bois" (etude), Paganini-Vogrich, and Wieniawski's brilliant "Polonaise in A major. Mr. Elman was ably accompanied by Josef Bonime.

Olive Nevin to Bring Message of Joy to "Those at Home"

Olive Nevin's many friends in Milwaukee and Chicago will be glad to welcome her again in her recitals there this month. She will appear at the Pabst Theatre in Milwaukee in joint recital with Leo Ornstein on the 25th, under the management of R. Koebner, and at the Ziegfeld Theatre in Chicago on the 27th, she will give the artist-recital under Carl Kinsey's direction.

A careful study of Miss Nevin's programs will show clearly that this young artist is striving a great deal higher than just to be heard and admired. Through her serious thought and work she has arranged her groups so as to bring the greatest possible joy and comfort to her hearers, those of us who must stay at home, and back our boys at the front up with our hope and courage. These concerts should be of throbbing interest to all.

Her first groups are full of the old melodies that turn the thoughts, in spite of themselves, to the romance of the part, and away from horror and strife. The next will be from Grieg, but they are the unusual ones, chosen solely for their direct bearing on the present day conditions. The first, that wonderful nocturne from "Monte Pincio," where the poet, Bjornson, tells of a sunset over distant Rome, and prophesies the glorious awakening of Italy that is now actually taking place. The second song, "Faith," urges one to know that God's hand governs all through the strife, and only to trust, leading well to the last of the group, "My Goal," which is a strong appeal for each here at home to stick to his part and aim high, in spite of everything.

A group from bleeding Russia comes next, and is characteristic of the sombre slavic mind. Miss Nevin introduces a unique feature in a group of French songs from the pen of her kinsman, Ethelbert Nevin. This group is unique, because almost the whole program is to be sung in English, except this very American addition. In these songs melody and lightness reign supreme.

The last group, too, is unusual, because it is entirely by American women composers. With this Miss Nevin's message is completely unfolded, and no one can afford to miss the experience just now.

decision as well as careful color balance. In the finale the orchestra played with a strong spirit of fire and breadth that brought the symphony to a glorious close.

Many new faces were noticeable in the personnel, among them being Andre Maquarre, first flutist, late of the Boston Symphony, and Emile Ferris, first viola, also of that organization.

In concluding it may be of interest to note there are eight stars in the orchestra service flag and that nearly \$900,000 worth of Liberty Loan subscriptions were taken at the orchestra booth located in front of the Union League on Broad street during the drive.

Morning Musicales

The first of the Monday musicales at the Bellevue-Stratford will take place on November 11, at 3 o'clock. Muratore, the French tenor, will open the series, which promises to be of extraordinary brilliance. Assisting Muratore will be two gifted French musicians, Georges True and Alexandre Debrulle, pianist and violinist, respectively.

Heifetz Concert Postponed

The appearance of Jascha Heifetz in this city was postponed from October 30 to Monday evening, December 15, at the Academy of Music. G. M. W.

Maude Fay in War Work

Maude Fay, the American soprano, has given up all professional work for the present to devote her entire time to work in connection with the war. She is employed by the Emergency Fleet Corporation in connection with the social welfare work for women in the shipyards, and as traveling inspector goes about from one yard or factory to another, addressing the female employees and investigating the conditions under which they work, with view to their betterment. Miss Fay's strongly marked personality has made her work particularly successful. At the end of the war she expects to return to the stage.

Whipp to Sing New Ross Song

Hartridge Whipp, the popular American baritone, has chosen for his Boston recital on November 29, for the Harvard Musical Association, the attractive song "My Madonna," by Gertrude Ross, the talented Los Angeles composer. This is the first performance in America of this song, which is published by Huntzinger & Dilworth, New York.

SOME CONFESSIONS ABOUT "SHANEWIS"

By the Composer

Reprinted from *The Violinist*, September, 1918.

[The opera "Shanewis" (pronounced Sha-NEE-Wis), having made such a brilliant success at the Metropolitan Opera House, was the incentive for us to ask Mr. Cadman for some inside details regarding its production, and particularly about the orchestration, which will be of special interest to readers of the *Violinist*. "Shanewis" is the first American opera that has not been "shelved" after the first season of production. Getting into the Metropolitan with American opera is getting into the world's present musical stronghold. Charles Wakefield Cadman's success may mark an epoch in the history of the American composer, who now will undoubtedly come into his own as he has with songs. America is in debt to Mr. Cadman for being able to break down the heretofore known barriers in the way of American composers. Mr. Cadman is now spending his tireless energies in behalf of our instrumental writers whose works will no doubt occupy a greater proportion of artists' programs henceforth.—Editor's Note.]

In the first place, I decided that to employ a too flamboyant means in my instrumentation would be ruinous, since the story did not call for a score of Wagnerian proportions, and while I have striven for color and effect at all times in both acts (there are two), I wanted to give my soloists and my chorus a chance. Most opera goes attend opera to hear the singers rather than to listen altogether to the orchestra. Let our composers admit that, whether they like it or not.

The orchestra, to my mind, when used in connection with opera, should be the background, just as an artistic and excellent piano accompanist should be the background for an equally excellent vocalist. It is true that in rare cases the orchestra in opera has been and should be the very foundation and end of the dramatic subject, as is evidenced in the Wagnerian scores. But I think it will be granted that even Wagner in many of his works considered the singer in no mean way.

However, to get back to my subject, I felt that Bizet, Gounod, Verdi, and Puccini were models worth taking, and I decided not to make the mistake of a too ponderous and mastadonic orchestral accompaniment. That I succeeded fairly well may be gathered from the many encouraging things said by the New York reviewers. To quote their words verbatim, my orchestral work seemed "transparent and discreet," "with judgment in instrumentation," a "continuous flow without irrelevant interruption," "effective without being obtrusive," "well made with musical coherence"; that it "supports the voice and illustrates the action, rarely does it wax over loud"; and kindred opinions.

I decided to do with but two trumpets but I include the usual quartet of horns. I have my wood in pairs and I use no bass clarinet. For "atmosphere" I felt I needed one harp, the celeste (without which no modern operatic score seems complete), bells, tympani, bass and snare drum and cymbals—also triangle; and two Indian drums and tam tams, the one used on stage and the other in the pit and orchestra; sand and gravel rattles of Indian make. In places I have muted my brass (even the trombones); and in the "pow wow" scene of act two I make my horns bark like dogs, and in my intermezzo I imitate the Indian women screaming by certain glissando effects in my violins. Aside from this attempt at "color," my score is along the conventional lines. I do not believe there are any "eccentricities" or "habits" such as a tendency to use my groups (woods, brasses and strings) alone and often to the exclusion of the sister groups, because I try to give every group and every combination a chance without "favoring" any of them. In this manner and by other means I have endeavored to construct a solid and adequate support and to reflect the drama being enacted upon the stage.

Just two instrumental numbers are to be found in the opera—the prelude to act one and the intermezzo.

I have used perhaps twenty genuine Red Indian themes in the score in a fragmentary way and in their entirety. My intermezzo is founded upon a very jolly Omaha Indian "game song," which I treat in a light contrapuntal style.

I cannot recall any very interesting episodes in connection with my rehearsals, since you bring this matter up. Mr. Moranzoni, who directed the score, took a week or so going over it with me (condensing it as he went along and comparing it with my reduced piano score), in an effort to detect and correct any typographical errors and slips of the pen. Naturally in a score of 275 pages we found a few sharps and flats missing (the copying had been done rather quickly); but this work being over and the parts which had been copied previously made to correspond, we were then ready for the first try out, which came on Friday, March 1, of the present year, at 10:30, on the "Roof Stage" of the old Metropolitan.

Not a member of the orchestra had seen his part prior to that morning and it was with some trepidation and trembling that I attended this first orchestral rehearsal of my first accepted opera.

I had been warned by those outside the opera house that I could expect the extremest criticism and coldness on the part of the orchestra men if my instrumentation "were found to be too bad," so you can imagine my state of nerves! However, after the first ten minutes, while Mr. Moranzoni took his men through the prelude and the early episodes of the first act, my nervousness and anxiety abated a trifle, and when only six or seven "blue notes" were drawn or blown, these being due either to my ink notation or to mistakes on the part of the players naturally misjudging a note or so above the line when it should be exactly on the line, the first act went beautifully. No swearing or refusals of the men to play the work had been indulged in to the fall of the curtain on this act, yet when a recess was taken and they took out their tobacco

or went out for fresh air and a rest, or stood around in groups discussing the work in question, I was not sure even then that something terrible was not to happen before the second act had been played.

If my little opera "got across" at that time I am sure it was in a large measure due to Mr. Gatti Casazzi and his able corps of workers—not forgetting every member of the orchestra and Mr. Nichols, the trap man, who constructed many of the Indian instruments used—basing it all on correctly acoustic models.

I left the bowings entirely to the concertmaster. I had been told to do so in advance. As also the "figuring of difficult passages" which your editor inquires into.

I have solos for the violin and solos for the viola and one or two short places for the cello in it.

I am sorry it is not possible to grant the privilege of reproducing in facsimile an episode from my instrumentation. My original pencil sketches are quite unfitted for that, and the only ink score (the original) is in the library of the Metropolitan, from whence it will not emerge until the next time it is presented.

The contract for its production this season was signed a few months ago, so that would indicate its being heard again this year. I trust this is the case, because most of the critics wished to see it continued in the repertoire of the Metropolitan Opera Company, and the public took to it most kindly.

American opera has had many bumps thus far, and practically every opera has been shelved, but if the Metropolitan management can manage to "keep the home fires burning" for a while, and give the American composer a chance, I think native opera ought to grow out of its swaddling clothes—into short dresses (or trousers) at least!

PAUSES AND TECHNIC

By Clarence Adler, Pianist and Pedagogue

Even though the teacher of the piano has prepared himself through years of study and untiring effort, and even though he has gathered all of the material necessary for knowledge of every phase of his art, still he cannot aspire to the highest results unless he be endowed with that most important of all requisites of teaching, namely, with an unlimited amount of sympathy and understanding.

HENRY HADLEY'S MARCHING SONG "TO VICTORY"

Endorsed and Sung by:

ENRICO CARUSO,
NAMARA,
DORA GIBSON,
FERNANDO CARPI,
FRIEDA HEMPEL,
RICCARDO STRACCIARI,
CLARENCE WHITEHILL,
MARIE MORRISSEY.

GENARO MARIO-CURCI,
EDWIN FRANKO GOLDMAN,
TAMAKI MIURA,
ALICE GENTLE,
ROSALIE MILLER,
HARTRIDGE WHIPP,
SUE HARVARD.

Selected for Thanksgiving National
Liberty Sing

Columbia Band Record in Preparation

Publisher: CARL FISCHER, Cooper Square.

New York

An important factor for the teacher is not only to recognize and to develop the strong points in his pupil, but also to understand and to bring to a better development the pupil's weak points.

In interpretation, stress must be laid upon the value of pauses, which are as full of meaning as the music itself.

A pause gives the mind just enough time to grasp what went before, and prepares it artistically for what is to follow.

Those who have done the best work for the drama and for literature have understood and have given the proper place to pauses. In literature, perhaps no one understands better the subtlety of pauses than does Henry James.

There must be no unnecessary movement, no waste of energy. This will give the player poise, so necessary in every art. Pupils should always begin by practising slowly. The faster tempo will develop subconsciously. This does not mean that the pupil must never practise in a fast tempo, but that only after a piece has been thoroughly studied, and only after every expression mark has been observed, the phrasing, fingering, and accents have been mastered, can the piece be played in its proper tempo. Furthermore, it should be played several times in succession. In this way the pupil will gain much in endurance and in facility. These remarks apply especially to technical pieces.

Although the rules above outlined will prove to be of use generally, there are many deviations. There can not be one method of technic, for the teacher must study the individual case, and so one finds that long fingers must be rounded, whereas short fingers do not need this.

While most hands relax when the wrist is held lower than the hand, there are some hands which seem to relax more when the hand is in a stretched position, with the high wrist, so the technic advised must fit the individual player.

Much time is wasted in trying to develop the fingers equally. This nature never intended. Years of strengthening the fourth finger would never give to it the material power of the thumb, even when untrained. On the other hand, it takes years of training to make the thumb as delicate as the other fingers and to give to it the same pliability as they have.

Mlle. de Tréville Sings

National Anthem for Envoys

Already attired in the trim uniform of the Daughter of the Regiment, Yvonne de Tréville sang the Belgian and French national anthems to the Belgian Ambassador, the French High Commissioner and British and Italian diplomatic envoys at the banquet in the Waldorf-Astoria ball-



YVONNE DE TRÉVILLE,
In "The Daughter of the Regiment."

room last week, before going to the Park Theatre for her performance of Donizetti's charming opera. Mlle. de Tréville was presented by the hosts of the banquet with a beautiful floral offering made up of the lilies of France and forget-me-nots of Belgium, in return for which she appropriately sang "The Americans Come!" as an encore. Next month the celebrated prima donna will be heard in Washington, D. C.

Detroit's Able Concertmaster

Detroit's phenomenal progress in an industrial way is well known. Few outside of Detroit, however, realize that in musical matters the city is fast equaling its industrial record. There can be little question that the greater part of this increased interest in music, both in an educational way and as a means of entertainment, has been due in Detroit to the reorganization of its symphony orchestra, under Ossip Gabrilowitsch. At the inception of the original orchestra, William Grainger King was made concertmaster, and from the onset showed himself a broad and thoroughly experienced musician with unusual qualities of leadership. Since the reorganization of the Detroit Orchestra, Mr. King has been reappointed to his old position. As Mr. Gabrilowitsch has said that "the strings of the present orchestra will be equal to any in the country," it is easy to realize the measure of Mr. King's responsibility for the orchestra's success.

In addition to his orchestral duties Mr. King, as head of the violin department of the Detroit Institute of Musical Art, is widely known as a teacher and as a leader generally in the musical affairs of Detroit. As a soloist he is in large demand. During the late spring and summer of the present year he filled numerous engagements at army cantonnements.

Minna Kaufmann Sings for Liberty Loan

During the recent drive for the Fourth Liberty Loan Minna Kaufmann sang twice at the amphitheatre erected in Times Square, under the auspices of the Military Committee. On the first evening the soprano sang "The Star Spangled Banner," "The Battle Cry of Freedom" and "My Country, 'Tis of Thee." An immense crowd applauded and cheered the singer, and some of her admirers in the throng helped her start the sales. Mme. Kaufmann sang at the same place on the afternoon of the closing day, Saturday, October 19, and once more a record crowd was on hand to hear her and boom the cause of freedom and the right.



"The American Marseillaise"

FREEDOM FOR ALL FOREVER

By Lieut. B. C. Hilliam

A Timely Song For All Programs and All Occasions

Freedom For All Forever

Lyrics and Music
By B. C. HILLIAM

In Pompous March Tempo

High in the street there the tramp of feet,
Oh! list-en all who have freedom known,
See, there the flag on high! Oh! how can we tell of the hearts that swell as the troops go marching
Cling to the watchword true! Oh! what could we say on a fu-ture day if our part we failed to
do?

There's a song on the air which the boys all share, As they shout-er to shout-er
While the can-son's roar is heard no more, And the strife and the dan-ger
fight, passed, is a song of Love and Lib-er-ty, Sound-ing the might of Right. Let the
in a world of Love and Lib-er-ty, There shall be Peace at last!

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M. W. & SONS, 15377 2

REFRAIN

call go forth through the whole wide world, Free-dom for all fir-ev-er!

O-ver land and o-ver sea, Peace and last-ing Lib-er-ty! Pray, pray for the
Al- lied land! Aid, aid with your heart and hands! Fight, fight till your
proud flag stands for "Free-dom for all fir-ev-er!" Let the ev-er!

M. W. & SONS, 15377 2

A stirring song of great power and dignity that will thrill any audience with patriotic fervor. It is without question the most notable patriotic song of the day. Being sung by Margaret Abbott, Charles Norman Granville, Orville Harrold, Charles Harrison, Florence Macbeth, Fred Patton, Reinald Werrenrath, Clarence Whitehill, and other artists of national repute.

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CARUSO AND HIS SAILOR ACCOMPANIST.

Caruso and Philip Gordon Rehearsing

Herewith is a photograph of Caruso and Philip Gordon, the pianist, who is serving Uncle Sam. For two and one-half seasons he was the official pianist with Mischa Elman. He joined the colors last July, and since that time has learned to play the saxophone in Uncle Sam's band at Pelham Bay, N. Y., under Bandmaster Stark. Caruso sang for the Navy Relief Fund last Sunday at the Hippodrome, and Philip Gordon accompanied the tenor in "Over There."

The attached picture was taken in Caruso's apartment at the Knickerbocker Hotel immediately after he had rehearsed the songs for the Hippodrome concert. Philip Gordon will be kept busy this winter playing for the Red Cross and Liberty Loan drives.

EPIDEMIC AGAIN POSTPONES CINCINNATI ORCHESTRA START

Much Activity at the Conservatory

Cincinnati, Ohio, November 2, 1918.

For the second time the opening dates of the Cincinnati Symphony Orchestra's season have been moved up. The first concert will be given on the date originally scheduled for the third concerts, November 22 and 23. This has been found necessary owing to the uncertainty of the lifting of the ban of the Board of Health on all theatres and public gathering places. The Galli-Curci concert was also postponed a second time. This was to have taken place on Monday, November 4, but now announcement is made that no further plans will be made until it is known definitely that the date decided upon can be relied upon. Josef Rosenblatt's appearance scheduled for Sunday, November 10, in Emery Auditorium, also has been postponed. No change is contemplated in the date of Jascha Heifetz's concert on November 20, as the epidemic is expected to be wiped out before that date.

Cincinnati Conservatory Notes

Thomas James Kelly has made his announcement of the series of lecture-recitals which he forecast some time ago in this column. Each lecture will be given in the evening and the lecturer will be assisted by some of his artist-pupils and semi-professional students. The dates and subjects are as follows: November 20, "Some Observations on Our Language"; December 11, "Sidney Lanier, the Musician's Poet"; February 12, "The Brownings in Music," and April 16, "A Psychological Excursion." By the way, Mr. Kelly has received word from the Civic Music Association of Chicago that its annual concert will be given as originally intended on Tuesday evening, November 5. The closing number of the concert is to be community singing by the entire audience assisted by the Chicago Orchestra and an artist from the Metropolitan Opera. Mr. Kelly will go to Chicago especially to conduct this number, returning to Cincinnati immediately after the concert.

The program of the season's first chamber music concert at the Cincinnati Conservatory of Music will present Theodor Bohlmann, pianist; Jean ten Have, violinist, and Karl Kirksmith, cellist. The program consists of the trio in D major, Beethoven; sonata for cello and piano, in C minor, Saint-Saëns, and trio in F major by Godard.

Pier Adolfo Tirindelli has an unusually well equipped orchestra for his concerts this season. Each year for the past two decades there has been a steady improvement in the material of the membership of the orchestra, and this year the personnel is in many respects remarkable. The first concert was well along in preparation when the unfortunate health conditions made rehearsals impossible. Mr. Tirindelli has planned a most interesting season as he will offer a symphony in each concert together with classical and modern compositions in the shorter forms. The soloists for these concerts as usual will be drawn from the piano, voice, violin, and cello departments of the Conservatory.

The depression of war and epidemic is little reflected in the Conservatory department of opera, where with the recent surprising registration for the ballet school, an opera class of greater dimensions than that of last year, is rounding into shape for its coming recital in costume. Mr. Lyford's unique recital early last season is remembered for its high standard, musically and histrionically. These preliminary recitals are the stepping stones to the larger and more complete performances at Emery Auditorium, the caliber of which has caused much discussion throughout the country. Several new talents of great promise will be brought forward in the first recital, which will comprise entire acts from modern operas, while in the second the new ballet school will make its first bow to the public.

Karl Kirksmith, the new solo cellist of the Cincinnati Symphony Orchestra and head of the cello department of the Conservatory, will be the attraction of the opening program in the series of faculty concerts to be given by artists of the institution.

One of the latest appointments from this year's graduates of the class of the Cincinnati Conservatory of Music

is that of Pauline Stemler, who has been called as piano teacher and assistant instructor of harmony in the Florida State College for Women, Tallahassee, Fla. R. F. S.

AMERICAN ARTISTS PROMINENT IN METROPOLITAN OPENING

Rosa Ponselle and Alice Gentle to Debut in "Forza del Destino"—Many Favorite Operas the First Week

General Manager Gatti-Casazza has announced the repertoire of the opening week of his eleventh Metropolitan Opera season which begins next Monday evening, November 11. Several artists new to New York and an opera never before given at the Metropolitan will be heard.

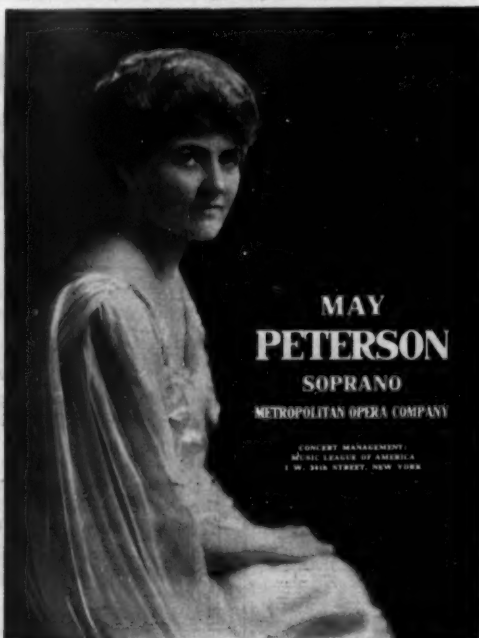
"Samson et Dalila" will be the initial opera sung by Mme. Homer and Messrs. Caruso, Robert Cousin, the new French baritone, Rother, Ananian, Audisio, Reschiglian and Reiss. Mr. Monteux will conduct. Miss Galli will lead the corps de ballet.

"Aida" will be given on Wednesday with a new Italian tenor, Giulio Crimi, and a new Italian baritone, Luigi Montesanto. Others in the cast are Mmes. Muzio, Homer and Sundelius and Messrs. Didur, Ananian and Audisio. Mr. Moranzoni will conduct. Regina Smith will lead the corps de ballet.

"The Daughter of the Regiment" will be the Wednesday evening opera with Mmes. Hempel and Howard and Messrs. Carpi, Scotti and d'Angelo, Mr. Papi conducting.

First Performance of "Forza del Destino"

Verdi's "La Forza del Destino" will have its first performance at the Metropolitan on Friday evening. The cast will be as follows: Leonora, Rosa Ponselle, an American debutant; Preziosilla, Alice Gentle, another Ameri-



can, making her first appearance with the company; Caruso as Don Alvaro; de Luca as Don Carlos; Chalmers as Melitone; Mardones as the Abbot; Mme. Mattfeld as Curra; Ananian as the Alcade; d'Angelo as the Marquis of Calatrava; Mr. Paltrinieri (debut) as Trabucco and Mr. Reschiglian as the Surgeon. Miss Galli and Mr. Bonfiglio will lead the ballet. Mr. Papi will conduct the opera. The scenery has been painted by Ernest Gros and James Fox and the costumes made by Mme. Musaeus after designs by W. Gordon.

"Thais" will be the Saturday matinee opera with Geraldine Farrar, Miss Sparkes, Mme. Delaunois and Miss Braslau and Messrs. Diaz, Cousin, Rother and Reschiglian. Miss Galli and Mr. Bonfiglio will lead the corps de ballet. Mr. Monteux will conduct.

"Cavalleria Rusticana" and "Pagliacci" will open the popular price Saturday night subscription series. The former opera will be sung by Mmes. Easton, Perini and Mattfeld and Messrs. Althouse and Chalmers, the latter by Miss Muzio and Messrs. Kingston, Scotti, Laurenti and Bada. Mr. Moranzoni will conduct both operas.

The Brooklyn Season

"Madama Butterfly" will open the Metropolitan Opera season at the Brooklyn Academy of Music on Tuesday evening, November 12, with Miss Farrar and Mmes. Fornia and Egner and Messrs. Althouse, de Luca, Bada, Reschiglian, Audisio and Schlegel. Mr. Moranzoni will conduct.

THELMA GIVEN DEBUT

(Continued from page 5.)

To sum up, Thelma Given proved in her first American appearance that she is a violinist fully the equal of any among her own sex and to be ranked very high among violinists of today, of whatever sex or race. She is an American artist to be proud of—one who needs no accent upon the word "American" but who stands very high, ranked purely and simply upon her own attainments.

To Train 200 Military Musicians

Between one hundred and two hundred men will be trained by the Philadelphia orchestra as military musicians for service abroad, it is said. This is only a part of the preparation of 20,000 musicians for which Gen. Pershing has asked the nation.

LOCKPORT FESTIVAL, 1919

(Continued from page 5.)

review of the 1918 festival: "The chief reason, however, for the fact that the National American Music Festival is at Lockport is because no other city had an A. A. van de Mark to conceive the idea and put it into execution. He has started a great thing, sound in idea and purpose. There is no need to point out why a national festival of American music has ethical and practical significance, for the proposition is self evident. It is a tremendous scheme, nothing less than vast in its possibilities."

Charles E. Watt, editor of Music News, in commenting on the movement, said: "Lockport has become the most characteristic musical town in the United States of America. The gradual development of the American music festival idea will be the biggest thing in the history of this country. There is a feeling of brotherliness at this festival that I have never before observed at any convention of any kind."

A. A. van de Mark is not a moneyed man, and his previous lack of funds has made him more or less helpless and forced him to resort to various means for securing his operating funds, such as putting out a voluminous book in which merchants of western New York and visiting artists were asked to advertise. The festivals have lost money, which he has paid out of his own pocket to a large extent. The proposition was not a commercial one. Van de Mark was struggling for an ideal and paying the price.

Now the ideal and the vision are to be realized and the National American Music Festival will be with us as a big, healthy forward movement and a vital factor in the fraternalization and democratization of American music and musicians as its contribution to the great triumph in human progress which the world has just achieved, inspired and aided by our great republic and its great citizenry.

Symphony Society Entertains

Conservatoire Orchestra

An event not on the printed program took place in Carnegie Hall last Sunday evening when the Paris Orchestra played there. That body were the guests of the members of the Symphony Society of New York, at a supper held in the Carnegie Chamber Music Hall after the French organization had given its concert in the main hall. Besides the members of both orchestras, those present included André Messager, Walter Damrosch, Otto H. Kahn, Harry Harkness Flagler, president of the Symphony Society, and Alfred Cortot, the French pianist. Mr. Damrosch made a speech of welcome in French, and Messrs. Kahn, Flagler, and Messager also made short addresses. A fanfare played by four trumpets summoned the party to the reception room, where "symphony cocktails a l'entente cordiale" were served. Then came a procession upstairs to the tunes of a march especially composed for the occasion by Mr. Damrosch. The supper-room was decorated with the Stars and Stripes and the Tri-color, and the Symphony Society's service flag of seventeen stars also was in evidence. After the supper an "anti-symphonic concert" contained these numbers: Travesty on a Haydn symphony by George Barrère; a piano impression of Debussy by Thomas Safford; a musical extravaganza called "A Southern Wedding," in which the bassoon depicts the parson, the flute the bride, and the trombone the groom. Mr. Barrère was the blushing bride, Emil Mix was the groom, and Ugo Savolini tied the marital knot. A ragtime wedding march was played by a quartet of brasses.

Samuel Ljungkvist at St. Paul's Church

Samuel Ljungkvist, late tenor of the Royal Opera, Stockholm, has been engaged as soloist at St. Paul's Church, Brooklyn, N. Y., commencing November 3.

Privatess Pepita

This is little Pepita Scognamillo, daughter of Mr. and Mrs. Enrico Scognamillo, and there is a sad, sad story attached to the picture. In fact, it is a tragic and heartbreaking romance. It appears that the very young lady was a silent but none the less ardent adorer of Enrico Caruso, her father's chum of many years and godfather to Miss Pepita. She considered her romantic attachment returned, until one darksome day came the fearful tidings that the tenor had been married very suddenly. There followed black hours of gloom for Pepita until, brave little miss that she is, she decided that the best balm for a broken heart is the roar and rush of battle and the chance to do or die for one's country. Now Privatess Pepita is training assiduously, and in the accompanying illustration is shown with a gun on her shoulder and a look of determination on her face. She says that henceforth she will have nothing more to do with Venus and has dedicated herself irrevocably to Mars.



PEPITA SCOGNAMILLO.

LONDON ACCLAIMS HENRY GILBERT'S "OVERTURE ON NEGRO THEMES"

Sir Henry Wood Gives Several American Novelties at Closing Promenade Concerts—An Appreciation of the Late Sir Hubert Parry
by His Friend Robin Legge

33 Oakley Street, Chelsea, S. W. 3.
London, October 13, 1918.

It seems to me that I have been very remiss recently in sending you any news of our musical doings, which, taking one consideration with another, have been considerable. The fact is I have accumulated so much material that I hardly know where to begin to set it all in order. Let me begin by saying that Sir Henry Wood a few days ago produced, at a Promenade Concert, a "Legend" for orchestra by "the American Frederic Laurence" and a "Comedy Overture on Negro Themes" by H. F. Gilbert. Neither was sufficiently well rehearsed, but the latter made a decided hit. I am told that "Laurence" is the pen name of a former pupil of Joseph Holbrooke, Kessler by patronymic. If so, I used to know him many years ago, when, if memory serves, he had as much as he could do to look after his body, and the fact that here, in this composition, "the wayfarings of a soul" are depicted, seems to suggest that Mr. Laurence has found the opportunity to ignore the body, or the material, for the spiritual. I hope so, at any rate. One critic, in rather vicious mood, said of the "Legend": "As is the case with so many pieces of this kind, there is too much of the element of groping and too little of the element of decision. The souls that are worth hearing about are the souls which, so to speak, know what they want and see that they get it." Mr. Gilbert's overture received warm encomiums both from our press and from the more important public. [This is the work presented as a ballet at the Metropolitan Opera last season.—EDITOR'S NOTE.] The season of Promenades which began quite early in August and has run nightly with success ever since, comes to a close next Saturday. Meanwhile, on Thursday evening we are to have presented to us Charles Sanford Skilton's "Two Indian Dances," and it is said that Mr. Skilton likewise is American.

Death of Sir Hubert Parry

Hubert Parry died last week. He was a great Englishman, and is to be buried in St. Paul's Cathedral next Wednesday, Sir Walter Parrott and Maj. Walford Davies (now soldiering, but in peace organist to the famous old Temple Church) being the organists. The choir is to comprise a number of other choirs from the Royal College of Music, of which Sir Hubert Parry was director for a great many years; the Bach Choir, the choir of St. Paul's Cathedral, and others, and the music was (the sudden change of tenors is due to the fact that, though I began this letter some days ago, I have found time only now, on Thursday evening, October 17, to add to it) by Bach, Parry and Stanford. Long ere this reaches you, however, you will have read full accounts of the most impressive ceremony, so I may leave the matter here.

Parry's death has indisputably made a huge gap in scholastic British music at the present moment. True, he had composed a very large number of cantatas, oratorios, symphonies and other works, but very few of them maintained any substantial position in the esteem of the general public. This, I myself believe, is due to a cause which I will refer to later. Meanwhile, it is not to be disputed, I think, that Parry came to be regarded here as the chief instructor of youth. He certainly exercised a wider influence in this regard than any of his contemporaries, not only because he was director of the Royal College of Music, but because of his own strong personality.

"The Descendant of Purcell"

Curiously enough I, who have been personally acquainted with Parry for, roughly, thirty years or so, have always held in the back of my mind the idea that he was a far greater Englishman than musician. In my early days as a critic Parry was the god of the chief critic whose assistant I then was. Now this critic knew Parry personally as I never knew him, but it seems to me that in one sense he never knew him at all by comparison with what I felt about Parry. To him Parry was the descendant, as lineal as you like, of Purcell—he said so in print, and I firmly believe that he was convinced of the fact. To me, on the other hand, then a comparative youngster, fresh from many years of musical life all over the European continent, Parry was a magnificent specimen of the fighting, vigorous, essentially manly Briton. At Eton he was cock of the walk at football; later he was a master mariner who yielded place to none in his capacity as a yachtsman who sailed his own yacht. Now it was this kind of manliness, I still think, and I have been all day endeavoring to demonstrate it in a memorial article ordered for the November issue of Novello's Musical Times, that made Parry the British musician he was. His music, which used to be called Bachian by his detractors and absolutely his own by those who worshipped him as a kind of super-god, is the robust, vigorous, tender, gentle, burly stuff one has the right to expect from a man of his obviously British temperament.

I am very far from being a professional psychologist, but I feel sure I am correct in this. And I am no less sure that Parry's music would have never ceased to live, in the major works, had the critics, at the time of so much of its creation and production, not held him up as the super-god aforesaid, but just dealt with him as with any other, and treated him, if you like, as a great composer and a master mariner. Do you see my meaning?

"Bachian"

We—and Parry with us—suffered agonies at being perpetually told that the "greatest" composition of modern days was Parry's "This" or Parry's "That," not because Parry was a MAN of like passions with ourselves, but because his counterpoint or choral climaxes, or what not, came nearer to those of Bach than any written by any composer anywhere between Bach and Parry. The re-

sult was, then, that when Parry's cantatas were reproduced in London or elsewhere than at the provincial festival for which they were "commissioned," our expectations were too angelic to be met satisfactorily by what we found to be, after all, mundane, if jolly good at that. But the feeling undoubtedly was there. We were never allowed to see Parry the Man. Oddly enough, Parry was the first writer to let us see his musical god, Bach, in the guise of a man. We heard far too much of his contrapuntal skill in dealing with choral masses and so on, and vastly too little of his genius as a mere man. I hope you follow all this. It is not easy to express because, as I fear I put it, it looks as if I were desirous of having had Parry's athletic virtues sublimated in advertisement. Not at all, as a fact, I should have hated it even as Parry would. Yet all the same ways and means unquestionably should have been found in the early days to counteract the (to me, at the time, most receptive) pernicious influence of Parry's contrapuntal friends and to have let light in a far greater ratio into the minds of his fellow countrymen as to what Parry stood for as a man.

Socialistic Tendencies

That he was an original member of the National Liberal Club, that his political, or rather social, views were "strangely" Socialist for the Squire of Highnam Court, Gloucestershire, were facts known only to the few before Parry was lying, to the crack of doom, in St. Paul's Cathedral. Who that heard it will ever forget his speech at the opening of the organ he gave to Gloucester city in order to cheapen music for those less well off than himself, will ever forget the almost snarling, biting, mordant speech he delivered to the "swell mob" of the county families—he the squire in chief—at the Gloucester Festival some ten or twelve or more years ago! Above all things, Hubert Parry was a man and a very fine man and Englishman. For far too long his light in this respect was allowed to be hidden deep down under a bushel by those whose light was of the farthing rushlight order. The chance of Parry's music and its survival lies in the resurrection of Parry the Man.

ROBIN H. LEGGE.

PARIS CONSERVATORY ORCHESTRA PLAYS AT PROVIDENCE

Nine Thousand Hear First Concert Outside New York
—Musical Club Begins Season—Loyal Phillips
Shawe at Camp Devens

Providence, R. I., November 1, 1918.

Providence was the second city in the United States to hear the Paris Conservatory Orchestra, this most auspicious event having taken place at the Billy Sunday Tabernacle on Monday evening last. Every available seat (7,000) within the structure was taken fully one-half hour before the concert began, and fully 2,000 more people crowded into the spaces of every window and doorway on the four sides of the building. The orchestra was brought here by the War Council of the Providence Chamber of Commerce, comprising Henry A. Carpenter, chairman; William A. Viall, first vice-chairman; Oscar Swanson, second vice-chairman; Albert R. Plant, treasurer, and Clarence A. Cotton, secretary. The Executive Committee of Arrangements comprised George W. Gardiner, chairman; William L. Sweet, vice-chairman; Henry A. Carpenter, Richard B. Comstock, H. Anthony Dyer, Jean B. Safate, Felix Herbert, and Carl B. Marshall. Chairman Gardiner gave a short symposium at the opening of the concert, expressing to the orchestra the appreciation of the people of Providence in its coming, and pledging the loyal support of our citizens to the cause of the United States, France and Britain in this world war. The receipts of the concert amounted to over \$6,500. The program follows:

"Patrie" ouverture, C. Bizet; Symphonie en re mineur, César Franck; allegro non troppo, "L'Apprenti sorcier," Paul Dukas; "Prélude du déluge," C. Saint-Saëns; "Rhapsodie Norwegienne," Ed. Lalo.

At the close of the program "The Star Spangled Banner" and "La Marseillaise" were played, during and after which there was a great demonstration by the audience. Nothing more can be said of the playing of the orchestra and of M. Messager's conducting than it was all one could wish for, and far surpassed our expectations; in fact, a most perfect performance in every respect.

New Song Leader at Camp Devens

Loyal Phillips Shawe has been appointed song leader at Camp Devens and has begun his duties.

Providence Clubs Begin Season

The postponed openings of the musical clubs have taken place, the Chaminade Club having observed guest day this morning at the Churchill House, presenting the following program:

"Ballade," Brockway; "Drifting," Friml; "Danse Nigre," Scott; Mildred Mathewson; "Russian folksong," Von Stutzman; "The Sleep that Flits on Baby's Eyes," Carpenter; "The Little Brown Owl," Sanderson; "The Bird of the Wilderness" (Horsman), Marguerite Watson Shaf-toc, Amy Eastwood Fuller, accompanist; romance from second concerto, D minor, Wieniawski; "Polonaise Brilliant" (Wieniawski), Bertha Irene Coupe, Mrs. Fuller accompanist; "O Del Mio Dolce Ardor," Gluck, "The Cock Shall Crow," Carpenter; "Hindoo Song," Benberg; "June" (Mrs. H. H. A. Beach), Mrs. Charles H. Durfee (a guest), Beatrice Warden, accompanist; intermezzo, Strauss; Swedish dance, Gade; "Bolero" (Moszkowski),

Hope Knight Matthews, violin; Helen M. Matthews, cello; Lydia E. Bell, piano.

The Chopin Club, Emma Winslow Childs, president, preceded the Chaminade Club a few days in its opening with a musicale at the same auditorium. A. H. W.

Leginska Recovered from Recent Illness

Ethel Leginska, the brilliant pianist, is quite recovered from her recent illness and will start her season at the Maine festivals, which had been postponed on account of



ETHEL LEGINSKA,
Pianist.

the epidemic to November 18 in Bangor and 21st in Portland, respectively. In December, Leginska will be heard in recital in Chicago, in New York with the Philharmonic Orchestra, and in Boston in joint recital with Max Rosen.

Alice Gentle to Make Metropolitan Debut

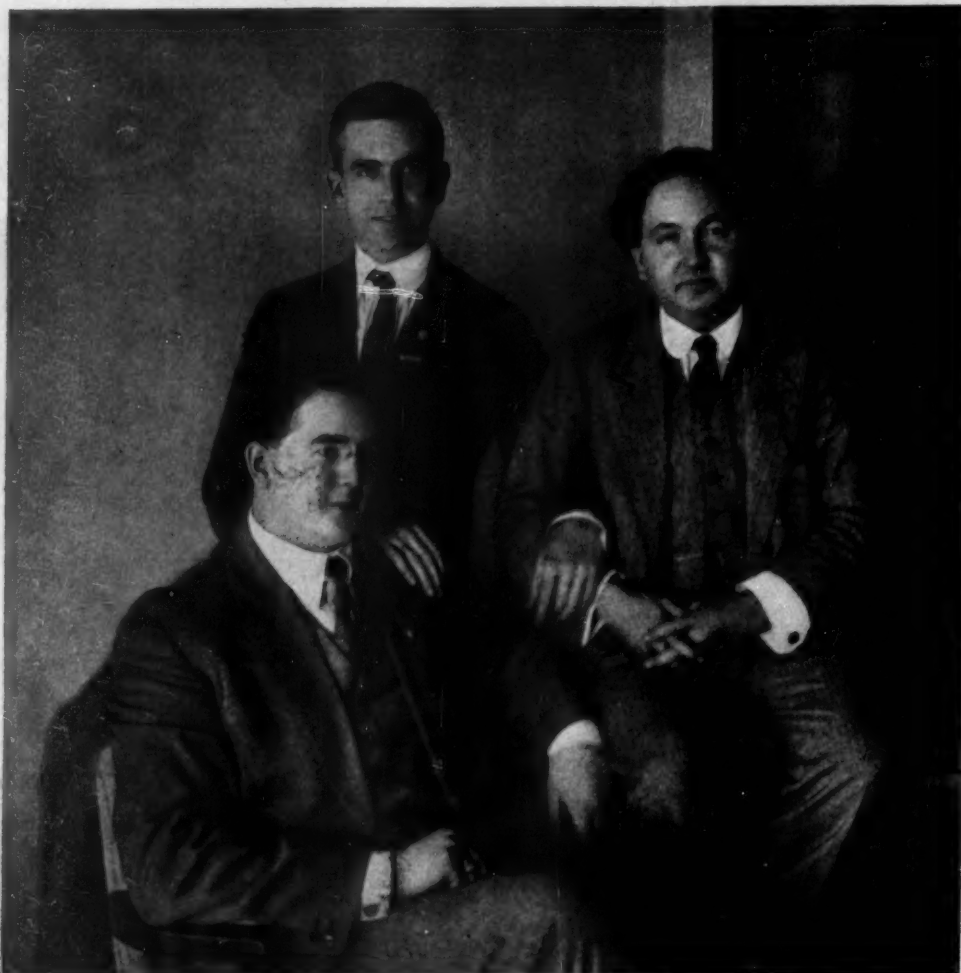
When Alice Gentle's debut at the Metropolitan Opera House had to be postponed last season on account of her severe illness, it naturally was a bitter disappointment to her—in fact, as she frankly expressed it herself, "it knocked me all out for the time being." But that is a thing of the past now and Miss Gentle's debut this season will be made the opening week of the opera in "Forza del Destino."

NATION WIDE LIBERTY SING ON THANKSGIVING DAY

Thanksgiving Day is going to have more significance this year than ever before, for at 4 p. m. on that day there will be a great National "Liberty Sing" observed in every community center throughout the United States, in cantonments, on war vessels and transports, even on the very edge of the firing line in France, under the direction of the National Council of Women, Mrs. Philip North Moore, of St. Louis, president. Dr. Anna Howard Shaw has consented to act as honorary chairman of the National Liberty Sing, and many other noted men and women are participating in the movement.

In view of the fact that our armies and those of the Allies are pushing the Hun back into Germany and the day is rapidly approaching when the enemy will be forced to unconditional surrender, no more opportune time could be selected for the forces at home to join in a singing army of praise and thanksgiving now that the end of the World War is in sight, with victory for international Liberty. Since music is the recognized power that inspires and welds a great people, it is expected that every church, every school, every theatre, every public institution, every home in the land will help to swell a great wave of song that will sweep America from ocean to ocean.

A circular and program are now being printed which will be sent throughout the country, so that all communities will sing the same songs at the same hour.



CELEBRITIES AT PORTLAND, ORE.

Left to right: Laurence Lambert, William R. Boone and Leopold Godowsky.

Godowsky Master Classes—

Souvenir from Portland

The attached photograph shows Leopold Godowsky seated at the right, William R. Boone in the center, and Laurence Lambert at the left. Mr. Boone is the director of the Portland Conservatory of Music, which is operated under the supervision of the Ellison-White Musical Bureau, and Mr. Lambert is the manager of that enterprising and successful firm. The Godowsky master classes in Portland, as in San Francisco and Los Angeles, were tremendously successful, artistically and financially, and the already brilliant reputation of the world's celebrated pianist-pedagogue was enhanced measurably by the remarkable results he attained during his summer work in the Far West and Northwest. Large classes of devoted and enthusiastic pupils were attracted to the Godowsky classrooms, and all these students agree that the things he did and said were of inestimable benefit to them. There is no doubt that in the future Mr. Godowsky will be even more largely in demand as a master authority on piano instruction than he has been in the past. It is to be hoped that after the war no European institution will be able, like the Vienna Royal Conservatory, to gain Mr. Godowsky's exclusive services by offering him a fabulous salary, as was the case in the Austrian capital. America is proud to have Mr. Godowsky once more a resident of this country, and the music lovers of our land hope that they will be able to keep him here permanently.

FOREIGN VIOLINISTS, TAKE NOTICE

By Gaylord Yost

It has been three years since Clayton F. Summy published the concerto in E minor, for violin, by Cecil Burleigh. This splendid work has not been publicly performed by any of the well known violinists. Why? Are these artists too lazy to learn a new work or are they indifferent to American creative art? Perhaps both. But for the life of me, I cannot comprehend why such a great work should be so heartily slighted and quietly ignored. Surely not on the ground that it is not worthy. Any musician examining this concerto could not fail to be favorably impressed with its greatness and breadth, for it has, first of all, substance, and further, is spontaneous, inspired and written by one who understands how to score effectively for the violin.

Year after year we hear the Mendelssohn, Bruch, Beethoven and Brahms concertos played by Elman, Zimbalist, Thibaud, Kreisler and others. Countless small transcriptions of tunes from the antiquated composers are perpetrated upon an innocent and unsuspecting public—unsuspecting because the public little realizes that these transcriptions are played by the transcribers to further their own pecuniary interests. A short time ago I heard two American violinists. They appeared on programs that were supposed to be made up of American compositions, and one played a group, some of which were his own arrangements of Italian tunes. The other used a transcription of a tune by Cramer. Are these American compositions?

Of the foreign violinists who have played American works I might mention Ysaie, who played the Huss sonata; Elman in Carpenter's sonata; Zimbalist, who introduced John Powell's fine concerto; Kreisler in Schelling's concerto. Excepting in the case of Zimbalist, the works were given only one hearing. These artists evidently considered their duty discharged after one performance.

The fashion among violinists these last ten years has been to see who could find the oldest and most impoverished music with which to surprise and bore a patient and indulgent public. Surely the Spohr concertos are tedious enough to listen to, but imagine two seasons ago one famous Russian violinist played Spohr's ninth and Bach's fourth on the same program! The Handel sonatas in E and A have been played threadbare. Aside from this monomania to resurrect the skeletons of the past, the programs of the contemporary fiddlers have been hackneyed in the extreme. If these distinguished artists would utilize the time in looking for new works instead of searching the dusty archives of antiquity, I am sure that America would not suffer from the lack of representation.

America is now sheltering practically all of the great foreign violinists. Most of these have made their money in this country. Some of them got out of military service, while Spalding, Macmillen and many splendid American artists are "over there" fighting in their stead. The least that these foreigners could do would be to investigate the work of America's composers and be fair and courteous enough to program the result of their investigations. American music certainly could not bore the public more than many of the "war horses" it has patiently tolerated so long.

For general information it would be well to add that the concerto by Cecil Burleigh is not the only worthy work from the pen of this gifted composer. There are perhaps three score works published by Burleigh, many of which are gems of the first water. Spalding's suite and smaller pieces should find a place on programs. Carpenter's great sonata in G should be heard frequently. Likewise some of the works by Mrs. Beach, Arthur Foote and many lesser known but equally worthy composers. Doubtless many fine works in manuscript could be found if a willingness were indicated by violinists to examine and perform new things.

I should suggest that all clubs and societies engaging artists or musical organizations should adopt the slogan, "Something American on Every Program." This would react in a beneficial way for American creative art and it might compel the self centered foreigner to a courteous condescension.

Musician Recognizes Brother in War Film

During the performance recently at the Rivoli Theatre, New York, there was a pause in the music, during which official pictures of the war were shown on the screen. William Feder, one of the cellists of the orchestra, was watching the pictures, when he saw his brother Louis walking full face into the foreground of the film. The scene depicted the actual battlefield in France. As Louis Feder had not been heard from by his family for several months they were very much worried about him, and his unexpected appearance on the screen was the source of great relief to his brother and the rest of the Feders.

AEOLIAN HALL LEO ORNSTEIN

TWO RECITALS

Tuesday Afternoon, November 12th, 1918

- | | |
|---|--|
| 1.—Ornstein | Prelude C sharp minor |
| Schumann | Kreisleriana |
| 2.—Bach-Busoni | Two Chorales |
| a. Awake, the voice commands | |
| b. Rejoice, Beloved Christians | |
| Cyril Scott | Irish Reel |
| Cyril Scott | Danse Nègre |
| Ravel | Le barque sur l'océan |
| Scriabine | Danse |
| Debussy | L'île joyeuse |
| 3.—Chopin | Berceuse—Etude, C sharp minor—Valse, A flat—Ballade, G minor |
| 4.—Grieg | Three Norwegian Sketches |
| a. On the Mountains—b. Bridal Procession—c. At the Carnival | |
| List | Liebestraum |
| List | Mephisto Waltz |

Saturday Afternoon, November 16th, 1918

- | | |
|-----------------|---|
| 1.—Ornstein | Prelude C sharp minor |
| Beethoven | Sonata, Op. 57 (Appassionata) |
| 2.—Schumann | Arabesque |
| Schumann | Nocturne |
| Schubert | Moment Musical |
| Schubert | Impromptu |
| Debussy | Reflets dans l'eau |
| Scriabine | Poème |
| Albeniz | El Albaicin |
| 3.—Chopin | Nocturne, B major—Valse, A flat major—Etude, C minor—Scherzo, B minor |
| 4.—Rachmaninoff | Prelude, C sharp minor |
| Rachmaninoff | Prelude, G minor |
| List | Etude, B flat major |
| Verdi-List | Rigoletto Fantasia |

KNABE PIANO USED

NOTE: The recitals will commence punctually at 3 o'clock. Patrons are warned that nobody will be shown to a seat during the playing of the groups.

FREE LIST ENTIRELY SUSPENDED

Bracale Opera Plans

The South American tour of the Bracale Opera Company ended with a grand performance of the "Huguenots" at Valparaíso, Chile, on the evening of September 27, with Maria Barrientos heading the cast. A day or two later Mme. Barrientos sailed for Spain. The balance of the company sailed on October 8 via Panama for Havana, where Bracale will begin a new season early in December at the Teatro Nacional. Mme. Barrientos will come from Spain to join the company there as the star of this year's Cuban season. Giuseppe Vogliotti, tenor, and some of the other principal artists are now on the way from Valparaíso to New York and will pass several weeks here before returning to join the company at Havana. The South American tour was a series of artistic triumphs for Mme. Barrientos and her supporting artists and a financial success from start to finish.

Scherzo-Waltz, by B. Mauceri

Continuing sample "first pages" of the melodious works by B. Mauceri, which he is introducing at bargain prices, the appended is the second page. It follows an introduction, in cadenza style, for the violin, and a lovely cantilene of eight measures. Then comes the following, with five pages succeeding:

PAPILLONS
Scherzo—Waltz
B. MAUCERI

Published by B. MAUCERI, 98 E. 42nd St.
NEW YORK
SPECIAL PRICE 35 CENTS

REINALD WERRENATH

AT HIS FIRST NEW YORK RECITAL OF THE SEASON

Aeolian Hall, October 20th

PRONOUNCED BY CRITICS---"FOREMOST BARITONE"

New York Times, October 21, 1918.

"Reinald Werrenrath raised 'a song recital in English,' one of the first among many such announced, not only to artistic consequence, but to firm popular success, as the American baritone sang to the season's first capacity house in Aeolian Hall yesterday afternoon. David Stanley Smith came from New Haven to hear his cycle of 'Portraits,' while William Arms Fischer, of Boston, heard his own 'Zero Minus One' among four stirring little songs, all of war, except Cecil Forsyth's 'Hill of Dreams.' Surcharged with significance at this time, these poetic and patriotic lyrics moved a matinee audience to instant ovation such as their themes no less than Mr. Werrenrath's fine delivery of them deserved."

Evening World, October 21, 1918.

"Reinald Werrenrath, the popular American baritone, never proved more worthy of his following than at his recital in Aeolian Hall yesterday afternoon. He was in especially good voice, he displayed his art at its best, and he presented a program that was interesting from start to finish. And he sang all his songs in English, enunciated with perfect clarity. From Bach's 'Watch Ye, Pray Ye,' to William Arms Fischer's 'Zero Minus One,' through a fascinating group of Grieg's songs and David Stanley Smith's 'Portraits' he was happy and made his audience happy. The war songs, already mentioned, stirred everybody mightily."

New York Herald, October 21, 1918.

"That delusion that English is an unsingable language is being rapidly dispelled, and no artist in America is more competent to hasten this than Reinald Werrenrath, who gave what may be called an all-English song recital in Aeolian Hall yesterday afternoon. Not all the songs were of English origin, for there were numbers by Bach and Grieg. But the words of these had been carefully, and in some cases poetically, translated into English and were sung by Mr. Werrenrath with the admirable diction and clear enunciation for which he is specially renowned."

"Mr. Werrenrath's program included a charming group of Irish and English traditional songs and some interesting songs of the day with a war motive, which roused an always cordial audience to enthusiasm."

New York Journal, October 21, 1918.

"Mr. Werrenrath, who is to be a member of the Metropolitan Opera the coming season, brought forward the most intriguing item of the week end. This was a new song suite called 'Portraits,' written by David Stanley Smith to texts of Walter de la Mare. Mr. Werrenrath was thoroughly and intelligently alive to the purpose of the composer and librettist. Mr. Werrenrath sang with much power at times, his usual clear, well managed tone, his delicacies with the high voice especially delighting the very large audiences in some of his songs. His enunciation made every word of his English understandable and the English possessed distinction."

Evening Post, October 21, 1918.

"Yesterday afternoon one of the greatest artists now before the public, Reinald Werrenrath, had on his program five of Grieg's best songs: 'A Swan,' 'At the Brookside,' 'The Way of the World,' 'Departed,' and 'Thanks for Thy Counsel,' which he sang authoritatively, as one to the Norwegian manner born."



New York Tribune, October 21, 1918.

"Reinald Werrenrath whose appearances are always looked forward to with pleasure, gave his first song recital of the season yesterday afternoon at Aeolian Hall. Mr. Werrenrath is one of the most accomplished artists now before our public. His is a voice of ample power, equable throughout its range, easily produced. His diction, his taste, the intelligence of his interpretations are all of a high order. Mr. Werrenrath was especially delightful yesterday in the group of English and Irish songs, and in the opening numbers, in 'Sweet Nymph, Come to Thy Lover,' 'The Happy Lover,' 'Over the Hills and Far Away,' 'A Swan,' 'Departed,' and 'Thanks for Thy Counsel.' In these songs his honest, straightforward sentiment and virility of utterance found admirable opportunity. Mr. Werrenrath gave his whole program in English and the clarity of his diction was most to be thankful for. The audience was large and enthusiastic."

Evening Mail, October 21, 1918.

"Reinald Werrenrath pleases an audience not only because he has a beautiful baritone voice, enunciates distinctly and knows how to interpret a song. There is about him a healthy atmosphere of liking his music for itself alone, without thought of the adulation or the remuneration it brings him, and of taking his good singing as a matter of course, with none of the posings, exaggerations, and eccentricities that so many 'artists' seem to consider necessary."

"Mr. Werrenrath, in other words, is both a musician and a regular person. What he sang yesterday afternoon at Aeolian Hall made little difference. Everything he did produced the same consistent satisfaction, which may have been one reason why the auditorium held its first capacity crowd of the year. This American baritone storms no dramatic heights, nor does he wade through singing sentimentalities. But he never worries, depresses or annoys his hearers, and that is a record worth upholding."

The Morning Sun, October 21, 1918.

"Mr. Werrenrath's song recital was of the best. He began by singing the National Anthem so that one might instantly decide that it should always be sung by a baritone. Then entering

upon his program he delivered the air 'Blessed Resurrection Day,' with its prefatory recitative from Bach's cantata 'Watch Ye, Pray Ye,' with splendid breadth and nobility of style and with eloquent feeling. A group of old English and Irish airs brought to the surface those lovely veins of tenderness and humor which lie so close together in Mr. Werrenrath's compelling art. Grieg (in English as everything else was) furnished a group of five. The variety of atmosphere with which the singer surrounded these sincerely felt and melodious lyrics was a manifestation of imaginative power coupled with large command of artistic resource."

"It was the last group, however, which set the hearts of the hearers throbbing most rapidly and made some eyes wet with tears."

"No one was in doubt as to what they were about, because Reinald Werrenrath is one of the foremost preachers of the gospel that the art of singing is the interpretation of text by the musical tones of the human voice. He gives you every syllable of the text as well as every note and phrase of the music. One of the foremost artists of this time, he enjoys now a nationwide popularity, and accordingly the hall was filled yesterday."

Brooklyn Daily Eagle, October 22, 1918.

"Sunday afternoon Reinald Werrenrath gave his annual recital in Aeolian Hall, devoting his entire program to songs in English. Mr. Werrenrath's art is ever developing, and today he stands in the front rank of concert baritones. Throughout his list yesterday he sang with much beauty of tone, remarkable clarity of diction and thorough command of style. No singer before the public possesses a better understanding of the nobility of Bach, and he delivered the opening number of his program, the 'Blessed Resurrection Day,' from that composer's cantata, 'Watch Ye, Pray Ye,' with sufficient breadth, majesty of utterance, and beauty of phrasing."

Evening Sun, October 21, 1918.

"Reinald Werrenrath's recital at Aeolian Hall yesterday afternoon was one of those rare and completely enjoyable occasions when the artist linked the music of his voice to an intelligent and well chosen program. This was Mr. Werrenrath's first recital this season, and the first since the announcement that he had been annexed to the roster of the Metropolitan artists. His appearance yesterday therefore was of more than usual interest because of what it foretold of his greater opportunities during the winter."

"Yesterday's audience, which filled Aeolian Hall in late winter fashion, had every cause to believe that Mr. Werrenrath's voice will not be found wanting when it is put to its later operatic burdens."

"For yesterday's recital disclosed Mr. Werrenrath's voice as a full, well controlled baritone, equally at ease in stirring expression as well as in the lighter, fine drawn effects which his selections called for. His enunciation and his diction are all that a hearer could ask. His program, which skipped over a wide range of types and subjects, demanded the creation of a good deal of atmosphere which Mr. Werrenrath did not fail to convey to his audience. A group of songs by Grieg were sung with exquisite feeling and with none of that mournful dragging of delivery to which these songs may tempt the singer. Perhaps what pleased the audience most were Mr. Werrenrath's rendering of 'Portraits,' a group set to music by David Stanley Smith, and his spirited singing of Kipling's 'The Irish Guards.'"

**SECOND "ALL-ENGLISH" RECITAL, AEOLIAN HALL
NEW YEAR'S DAY, 1919 at 3 p. m.**

Management: WOLFSOHN MUSICAL BUREAU, 1 West 34th Street,

New York City

MAYO WADLER, VIOLINIST

Story of the Life and Aspirations of a Unique Personality—His Propaganda for American Composers

Mayo Wadler was born in New York City two years before the outbreak of the Spanish-American War. From his earliest years he showed a versatility which was best summed up in the phrase: "He has the soul of the artist and the intellectual curiosity of the man of science." His serious musical studies began under the direction of Isidore Moskowitz, who later became assistant to Professor Hess (one time concertmaster of the Boston Symphony Orchestra—and successor to the late Joseph Joachim, director of the Royal Academy of Berlin). The measure of the boy's talent was indicated by the fact that he made his first public appearance, when but eight years of age, at the Carnegie Lyceum. When Professor Hess' attention was directed to the boy's talent, he requested that he play before him. As a result the professor decided to take him abroad, for the extension of his studies.

At the Royal Academy the admission requirements were not only rigid, but only four out of every hundred candidates were accepted, after a competitive test. In addition, it imposed a minimum age on the candidates, and young Wadler was three years short of it. He was finally admitted only because his talents were so conspicuous that the directors could not overlook them.

At an early age he showed his independence of character. The courses at the Royal Academy were already onerous when it was decided to make an addition of two subjects. Mayo refused to accept the new decree and was summoned before the director, pompous with thirteen

titles, red-faced and pock-marked, and blustering of demeanor. The boy entered carelessly, without bowing, and without clicking his heels, as Prussian flunkies do. This so infuriated the director that he could barely speak. The boy patiently waited. Finally the director puffed himself into a semi-composure, and announced that he would recommend his dismissal at the next faculty meeting. The boy smilingly thanked him. The council meeting that followed was a stormy one. The director recommended the dismissal of the American boy, but Professor Hess arose and said that if that happened, he would resign outright. The matter was dropped, but its beneficial results extended to a growth of a liberalistic tendency in the school.

For six years he pursued the studies necessary to mould the virtuoso, but these years were not devoted exclusively to musical studies. He attended courses at the Humboldt Academy in philosophy and aesthetics, so that the maturing of his mental powers ran parallel to his development musically. As violinist, even in that period, he avoided stunts, acrobatics, and the amalgam of cheap tricks which rightly should have ended with the career of Cagliostro-Paganini. When he played as soloist with the Academy orchestra of one hundred pieces, he impressed by his emotional and intellectual powers, by his ability to publish the message of the composer, by modesty of attitude and absorption in his work. At the tenth anniversary of the death of Joachim, in 1913, he was chosen the soloist of the occasion and he played that master's "Variations." A critical audience of musicians unanimously adjudged him an artist of the first rank. That audience in its make-up, represented, perhaps, the flower of European musical culture. Attendance was by invitation only, and the list included celebrities in all walks of life, and the most eminent names in the field of music. It was considered a pilgrimage to attend this festival and the brilliant group of nobility, artists, men of letters, and scientists were enthusiastic in their praise of the artistry of the boy.

A Poet of the Violin

The struggles of that period, and the problem of self-orientation in a complex world, served to temper his character and deepen his emotional life.

When, therefore, he made his New York debut in February of 1918, it was a mature and serious artist, with the index of the thinker in his features, that appeared before his audience.

Contrary to the well-nigh universal practice of prefacing the debut of an artist with publicity, none preceded the first New York recital of Mayo Wadler. He preferred to appear on his merits and leave it to his audience to decree his stature and capacities. This detail, which might appear only as of episodic value, strikes deeper, revealing the genuineness and sincerity of this artist and his courage in departing from the beaten track.

He was immediately acclaimed: not only was the verdict favorable, and rendered with warmth and spontaneity, but no artificial stimulants had been applied. The critics in their reviews reflected this judgment.

More Successes

He made his second appearance in Jordan Hall, in Boston, and the reception accorded him was even more enthusiastic than at his debut. The reviews specifically pointed out those qualities of his art which have been stressed in this account.

On April 12, this year, he gave his second recital at Aeolian Hall, New York, presenting an original program,



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FREDA

TOLIN

YOUNG AMERICAN PIANIST

Aeolian Hall Recital in January

Management: JULIAN POLLAK, 47 West 42d Street, New York

made up of works of living composers, and most of them new to the public. This program was rich not only in novelty but in musical content. He impressed his critics with a tact as rare as his courage in bringing forward new compositions. The encores, too, included novelties; but the evening was not one of bizarre experiments; every composition was spiritually vital. In spite of the crowded attractions and the inclement weather, Mayo Wadler was accorded the recognition proper to his pioneer work.

His national service at this time in stimulating the work of American composers will be reflected in the unusual offerings which he will make to the season of 1918-1919. Twenty-two states are sending original works to him. The result promises much for the future of American music.

But he will not limit himself to native works and intends to traverse the whole modern field giving representation to the works of the modern Russian school, especially Scriabin, Rimsky-Korsakoff, Tscherepnin, Glazounow, etc. Nor will he overlook the production of the recent French and English schools. An item of special interest will be his playing of oriental pieces never heard before.

An Individual Modernist

Mayo Wadler is performing a pioneer work. His attitude is neither a theory nor a pose; but is a fundamental part of his musical aims, already partly expressed in the programs of his recent recitals, devoted primarily to modern works.

Summed up, Mayo Wadler offers something new and vital to the development of American music. The intensification of democratic principles, the new world that is being shaped out of the present conflict, the re-valuation of values—all will be reflected in our musical life. The young generation is knocking at the door and Mayo Wadler is in the van of those who wait to enter.

Buenos Ayres Pays Dancer Tribute

El Democrato, a newspaper of Buenos Ayres, said the following about Norka Rouskaya, the young dancer:

The debut of Norka Rouskaya at the Theatre Aben (Buenos Ayres) deserves special notice from the serious critic. She is one of the most graceful, young and delightful dancers that has appeared on our stages in recent time. So graceful is she, so attractive, so fragrant in her youthful splendor, that it seems sufficient just to



NORKA ROUSKAYA,

The young dancer who achieved success in Buenos Ayres.

say that all these attributes of beauty still seem pale when one compares them to the sublime art of this enchanting creature. As a dancer she is music itself in action and movement, cadence and rhythm, light and life.

Her interpretation of "Arabic," a dance pantomime, is essentially divine. In the "Funeral March" of Chopin, Norka does not dance, she lives. She is the embodiment of an immense, profound sadness that shows itself in the beautiful lines of her graceful body and is crystallized in the exquisite movements of the goddess.

In a Chopin valse, in a gavotte by Adam, Norka is all youth, all spring, all elegance, deliciousness and fragrance. By her perfect technique, her adaptability, her surpassing ability and her rhythmic sense she produces the impression of being an inseparable part of the music; in a word, she reveals herself as the truly grand artist.

As a dancer she is surprising. It is such as she who explain the great popularity of the dance, though indeed it could hardly be said that she dances. She glides, she springs, always accompanying the music, so much that she seems a part of it.

As a dancer she is impressive—a complete personality. As one number followed the other, the artist presented such a series of beautiful pictures that she aroused one pleasurable emotion after another in her audience in an uninterrupted line.

Gills-Copeland Joint Recital

One of the most delightful benefit concerts of the war took place at Aeolian Hall, New York, Friday afternoon, October 25. Maggie Teyte, soprano, and George Copeland, pianist were to have been the artists, but on account of Miss Teyte's illness, her place was taken by Gabrielle Gills. Mme. Gills' exquisite art was revealed in a group of songs by modern French composers, and a group of French folk songs, to all of which Walter Golde played most sympathetic accompaniments. Mr. Copeland played numbers by Mozart, Scarlatti, Chopin and Debussy with that peculiar finish and charm which are always the principal features of his work. A large audience very heartily applauded the artists and a most substantial sum was realized for the Permanent Blind Relief War Fund.

DORA GIBSON

Dramatic Soprano

Engaged Chicago Opera
Season 1918-1919

Concerts

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Management: DANIEL MAYER, Aeolian Hall, New York



Heifetz Opens Second Season

More Stupendous Than Ever

What the New York papers said of his Carnegie Hall Recital, Saturday Afternoon, October 26:

SUN.

MASTER VIOLINIST THRILLS AUDIENCE.

Some recitals have faded quickly into invisibility, but there was no sign of pallor about that of Jascha Heifetz at Carnegie Hall yesterday afternoon. It was the first local appearance this season of the young master, and he was received by an audience which heard every number with rapt attention, and was both enthusiastic and discriminating in its applause.

The program began, according to custom, with classic numbers, Tartini's G minor sonata and one of Mozart's D major concertos. The second group was in the romantic vein, with Beethoven's F major rhapsody to begin it and Moszkowski's glittering "Guitarre" to end it. Mr. Heifetz played again with astonishing authority, with poise and finish.

One is at a loss which to admire most—his repose and purity of style in the classics or the exquisite elegance and the spontaneous vivacity with which he plays such fiddle pieces as Edwin Grasse's "Waves at Play," or the Moszkowski piece just named. At the risk of tiresome repetition, the music lover must again be earnestly asked to consider the unflinching beauty of tone, the incisive and vitalizing rhythm and the variety of nuance with which this extraordinary young artist enriches everything he plays.

And again we must not forget that he never sacrifices artistic dignity. Heifetz is never a prestidigitator. He never juggles with the tricks of the violinist. For example, when he plays harmonics they do not astonish us. They ravish the ear. When he flashes over the fingerboard in sparkling scales it is as if we had watched not the ascent of a Fourth of July skyrocket but a shooting star in an August night.

In short, there is unceasing delight from the beginning of one of his recitals to the end. Yesterday's audience elected to make a special demonstration of pleasure after a minuet by Beethoven. The students and violinists had their moment of rapture after the "Guitarre."

WORLD.

HEIFETZ AT HIS BEST IN OPENING RECITAL.

CARNEGIE HALL FILLED TO HEAR YOUNG VIOLINIST—DISPLAYS FULLEST ARTISTIC RESOURCES.

Jascha Heifetz, whose first American appearance in this country last winter was among the exceptional accomplishments of a notable musical year, gave his introductory New York recital of the present season yesterday afternoon in Carnegie Hall. The auditorium was filled.

Heifetz has offered programs of larger musical mould than that of yesterday, but it has not been often that opportunity arose permitting this supremely gifted violinist to display his fullest artistic resources to their utmost. Parts of the Tartini G minor sonata and of the D major concerto of Mozart were the exceptions.

As in previous performances, Heifetz revealed his mastery as a musician and technician. In the moulding of a phrase, the coloring of various moods in a composition, and the smooth delivery of the melodic line, Heifetz gave absolute satisfaction.

His style, noticeably in the lighter compositions, appeared warmer than last season, and this must have been gratifying to those of his admirers who have wanted more in this respect than it has been the violinist's custom to give.

Such violin playing as Heifetz supplied yesterday is heard seldom, and by only a few. Appreciation was manifested frequently by the audience, which applauded with enthusiasm and spontaneity.

GLOBE.

MUSIC.

JASCHA HEIFETZ PLAYS AGAIN—OTHER MUSIC.

The quickly formed estimate of Jascha Heifetz as one of the great violin virtuosos of all time was more than confirmed by his first recital of the season at Carnegie Hall Saturday afternoon. Here is a young man whom even the leonine Belgian, Papa Ysaye, may salute and call not unworthy. Here is a young man who, one can safely predict, will not only carry on the great traditions of the fiddle—he will create traditions.

With the pedantic accusation that his playing on Saturday was marred by an excess of sentimentality, at least one listener is impelled to disagree most violently. To this listener a superb avoidance of this fault seemed one of his signal merits. He is peculiarly and admirably devoid of the Muscovite mawk, the hectic exaggerations with which so many of these talented young Russian fiddlers plaster the classics.

There could have been nothing more chastely beautiful, for instance, than Mr. Heifetz's playing of the rondo in the Mozart concerto. And the Tartini sonata—at the hands of most fiddlers just a perfectly organized piece of violinistic archaology—under the Heifetz bow took on the color of something vivid and incredible like a painting by Odilon Redon.

His unquestionable dexterity, again, is not, as by some violinists, offered as an exhibition of pyrotechnics. Take, for instance, his left hand work in the "Sea Waves" number. The marvelous agility of the performance struck the ear only upon second thought. The first impression was of the delicacy, the exquisite *légereté* and dancing rhythm that ravished the senses. His harmonics, moreover, as in the Moszkowski number, are not mere violinistic stunts to astonish the ears of the groundlings, but notes of a peculiarly poignant sensitiveness of a peculiarly fragile beauty.

Mr. Heifetz maintained throughout a supreme purity of tone, a restrained but poetic charm of sentiment.

TIMES.

Jascha Heifetz, justly esteemed first of the new artists on the American concert stage last season, made his re-entrance yesterday afternoon at Carnegie Hall before an audience that filled all but some boxes and the usual standing room, now barred by the Health Board. The Russian violinist played a program of simple classics, marked by rare beauty of tone, and up to its middle point without a "show piece" of mere technical brilliance. He was warmly applauded in Tartini's G minor sonata and Mozart's D major concerto, which he followed with an encore, the slow movement of a Bach flute sonata, transcribed by his master, Auer.

Beethoven's romance and minuet preceded a dazzling finger study, Grasse's "Waves at Play," which was redemanded. After the Schumann-Auer "Prophetic Bird" and Moszkowski's "Guitarre" came a Drigo waltz encore, while the final pieces were Sgambati's "Neapolitan Serenade" and Wieniawski's D major polonaise. The audience rushed the stage and remained until 5 o'clock for added numbers, including the Beethoven-Auer march, "Ruins of Athens," and the Schubert-Wilhelmj "Ave Maria."

TRIBUNE.

(H. E. Krehbiel.)

A year ago the young violinist virtuoso and artist, Jascha Heifetz, came out of Russia, and at his first recital stirred up memories of the masters of the

generation that had passed away by the nobility and equipoise of his playing, by an exhibition of penetrative intelligence, a sense of the compelling charm of repose unfolding itself so subtly as to leave no thought of technical achievement, an appreciation of beauty of tone, tonal nuance, color, symmetrical adjustment of phrase, impeccable intonation and loveliness of line, which were an all sufficient expression of beauty in the music which he played. Even in the compositions comparatively inconsequential in their musical contents and obviously designed to display the technical acquirements which please the groundlings because they amaze them, he preserved the elements of lofty beauty by avoiding exaggerations and pursuing the path of conscious capacity. Yesterday afternoon, when he gave a recital in Carnegie Hall, he manifested a deplorable disposition to sentimentalize all the classical serenity out of the music, as if determined to adapt it to the sensibilities of mushy boarding school misses. For the honest drawing and straightforward sentiment of the music, which need to be borne aloft to retain the interest of modern music lovers, the real appreciators of the composition had to cling to the transcription of the orchestral part played on the pianoforte by Mr. André Benoist. The violin solo was too pretty to be beautiful. Mr. Heifetz has lost none of the great skill which showed him to be a master a year ago, but he seems to be in danger of losing some of his great ideals. Has he become apprehensive lest some of his rivals surpass him in popularity? He has the elements in his art which should lift him above such fear. There is nothing to be gained by playing down to the level of an audience crowding Carnegie Hall in a time of epidemic, when obvious reasons have compelled his rivals to cancel their engagements. Not always, but just now, the voice of the box office is a voice of significance.

H. E. K.

HERALD.

JASCHA HEIFETZ ENTHRALLS HEARERS WITH HIS VIOLIN.

ADMIRERS FILL CARNEGIE HALL.

Jascha Heifetz, violinist, gave his first recital this season yesterday afternoon in Carnegie Hall and again proved himself to be the technical master of his instrument. The size and enthusiasm of the audience, which left no vacant seat in the large auditorium, was eloquent evidence of the deep impression which this young artist, still in his teens, has made upon a discriminating public in New York. André Benoist, his accompanist, received his share, and justly, of the applause, which at times assumed the proportion of an ovation.

The violinist opened his program of four divisions with two ambitious numbers, Tartini's sonata in G minor and Mozart's famed concerto in D major. In each of those his instrument was his slave, but it was in five numbers which followed these that he exhibited his masterly methods. They were Beethoven's rhapsody in F major and his familiar minuet; Edwin Grasse's "Waves at Play"; the Schumann-Auer "Prophetic Bird" and Moszkowski's "Guitarre."

The audience failed in its insistence that he repeat the minuet, which was played with infinite charm of touch and tone. It was in the Grasse number that he reached the summit of his genius. His marvelous fingers moved over the muted strings with such speed and yet with such perfect precision that the result was a continuous wave of undulating sound, perfectly suggestive of the waves at play. He repeated the number.

His formal program was finished with Sgambati's "Neapolitan Serenade" and Wieniawski's polonaise in D major. The audience, loth to leave, insisted on several added pieces, which the young artist willingly played.

WOLFSOHN MUSICAL BUREAU, 1 West Thirty-fourth Street
STEINWAY PIANO

New York

OPINIONS OF THE PRESS

Megerlin Press Praises

Alfred Megerlin's violin recital at Aeolian Hall, New York, October 24, won him general praise on all sides. For once the critics on the daily papers were agreed as to his tone, technic and musicianship, echoes of which appear in the following excerpts:

He is a musician of engaging personality, a player of many admirable traits, best shown in Bach's G minor sonata for violin alone, and in Mendelssohn's concerto.—New York Times.

His program was well chosen and gave him ample opportunity to display his perfect technic and his interpretative powers. His playing has a decidedly mental trend, but the tones he draws forth are by no means lacking in warmth or color and possess a particular singing quality delightful to hear.

The opening number, Bach's sonata in G minor for violin alone, was a decidedly "mental" interpretation, very well executed, whereas in the number which followed, Mendelssohn's concerto in E minor, the artist's sympathy and feeling made themselves instantly felt. The "Introduction and Rondo Capriccioso" of Saint-Saëns followed and were highly appreciated by the large audience, whose enthusiasm won them two encores.—New York Globe.

His program included Bach's sonata in G minor for violin alone; Mendelssohn's concerto in E minor, in which he was accompanied at the piano by Nikolai Schner; Saint-Saëns' "Introduction and Rondo Capriccioso" and Sarasate's "Gypsy Dances." Those untamed melodies which seem to lure the bows of all the young violinists, one after the other.—The Evening Sun.

He displayed qualities that gave him distinction as a solo violinist. He opened his program with the Bach G minor sonata, unaccompanied, a work which tests the violinist's grasp of the difficulties of his instrument and his power over it as a medium of expression. He played the sonata with dignity, accuracy of phrasing and intonation and a fine sense of the balance of solo and accompanying voices. While his rendition fell a little short of the exhausting beauty of Bach's music, it was a scholarly and thoroughly enjoyable one. His tone, while not large, is always pleasing in quality, and he plays with fine shading and graceful fluency. . . . His playing reaching its greatest beauty in the andante of the concerto, to which he gave a reading that in repose and fine expressiveness left little to be desired. The last movement, while given with finish, lacked a little in the rapid passage work at the close. The "Gypsy Dances" were played with fine spirit.

Mr. Megerlin's performance is free from mannerism or affectation. He does not seek merely to display brilliancy of technic, though his equipment in that respect was adequate to the by no means small demands of his program yesterday, but he plays with a sincere musicianship of which there is never likely to be too much, and which should insure him a warm welcome from discriminating lovers of violin playing.—New York Tribune.

He proved yesterday afternoon in Aeolian Hall that he has independent claims to consideration and that as a soloist he is a player of first class quality. His tone is rich and sometimes of sensuous beauty. His mastery of his violin is complete. He proved this particularly in the rondo capriccioso by Saint-Saëns, while in Sarasate's "Gypsy Dances," with which he closed, he ranged from grave to gay, from lively to severe, and roused his audience to enthusiasm.—New York Herald.

Yesterday afternoon at Aeolian Hall, however, he blossomed out as a recitalist of real distinction, with a versatile command of the literature of his instrument.

Mr. Megerlin is a Belgian and has just enough of the foreign look to make him interesting to an American audience. When he allows his tone to warm up and forgets a little of his scholarly refinement, he easily makes one wish to hear more of his playing.—The Evening Mail.

Alfred Megerlin, the new first violin of the Philharmonic Orchestra, appeared in recital yesterday afternoon in Aeolian Hall, apparently under the laudable enough ambition of revealing to New York, in advance of his band's opening concert, what sort of player he is. He went through one of the typical tests the violinist sets for himself and acquitted himself most creditably.—The Evening Journal.

Dudley Buck Pupil Scores in "Fiddlers Three"

Thomas Conkey, who sings the leading male part in "Fiddlers Three," comes from Cleveland, Ohio, where at one time he sang in a church choir. He was also a member of the Metropolitan Opera Company of Chicago, but upon the advice of friends interested in his career, Mr. Conkey spent a year or so studying in Italy. Upon his return to America he became a member of the "Spring

Maid" company and has since sung with several other musical comedies. Then came his present opportunity, of which he made the most, as the following New York press clippings will testify:

Thomas Conkey was effective as the violin playing lover who wins the prize in the contest when he was nearly tricked out of it, and with it a bride who is the queen of the festival.—Journal.

Nicola threatens to win the competition, and with it the beautiful Anina, daughter of Carlo. Needless to say, he does both, impersonated in the most melodious manner by Thomas Conkey.—Evening Post.

There were stirring choruses and dances, and the solos of Thomas Conkey were very well sung.—Sun.

The cast includes that very good baritone, Thomas Conkey.—Evening Mail.

And right here credit for singing it well goes to Thomas Conkey, who was the handsome, romantic violin maker.—Telegram.

And, most remarkable of all, the cast includes the possessors of two definitely good voices—Tavie Belge and Thomas Conkey.—Town Topics.

Thomas Conkey as the leading man pleased the first night audience both musically and in his acting.—Evening Sun.

Then there was Thomas Conkey, who sang admirably. I think he sang one song four times—perhaps it was five. . . . However, Mr. Conkey was worth while, and he was called Nicola Colona.—American.

Thomas Conkey, as a love-lorn violin maker, sang the love plaints—for all romantic operettas must have concealed about it somewhere a hero in distress.—World.

Henry Leoni is the heavy father and Thomas Conkey the romantic lover—sound artists both.—Times.

Mr. Conkey is a pupil of Dudley Buck.

Barbara Waite, Successful Contralto

Barbara Waite is one of the few American artists whose ancestry dates back to the Revolutionary period and one of the very few contraltos who has not been impeded in her march to popularity. Miss Waite's voice and artistry are spoken of by a universal press with such uniform commendation that it becomes superfluous to add further testimony other than a partial analysis of both, which will be found interwoven in the following excerpts from reliable journals:



BARBARA WAITE,
Contralto.

ous to add further testimony other than a partial analysis of both, which will be found interwoven in the following excerpts from reliable journals:

Miss Waite is an artist of personal charm of manner, has a big voice truly contralto of most agreeable quality and extended compass.—St. Louis Republican.

Her voice is vibrant and brilliant, her command of tonal finish, temperamental shading and phrasing remarkable.—Cleveland Press.

Has remarkable range, splendid depth as well as tonal purity, sings with rare abandon, manifest musical intelligence and the technic of an artist.—Ducatur Review.

A voice rich and velvety, that comes from the soul like a benediction.—Cedar Rapids Republican.

The following is an excerpt from the Chicago Herald and Examiner of October 10, after Miss Waite's late appearance with the Edison Orchestra:

She sang the familiar "Don Carlos" contralto aria with authoritative style and real splendor of tone. Her success was unmistakable.

Aside from having appeared successfully with symphony orchestras, in festivals and oratorios, etc., in all parts of the country during the past several years, she has essayed difficult roles with the Chicago Grand Opera Company, always acquitting herself with distinction. Miss Waite is devoting a large portion of her time to voice teaching, as her pupils are many—a certain precursor of success. Her studio is in the Fine Arts Building.

Echoes of Ida Geer Weller's Singing at Lockport

The following notices come as an echo of Ida Geer Weller's appearance at the National American Festival held recently at Lockport, N. Y.:

Mrs. Weller has a beautiful voice. It is rich and full and has a wonderfully sympathetic quality. The songs selected by the artist gave many opportunities to show dramatic feeling and inten-

sity of expression. Especial mention should be made of Mrs. Weller's upper tones, which were well placed and brilliant.—Union Sun and Journal.

Mrs. Weller combines a mezzo-contralto voice of rare beauty and artistic interpretation with a gracious charm of manner that makes her singing altogether delightful.—Union Sun and Journal.

A rare gift of temperament is that of Ida Geer Weller, mezzo-contralto, whose song group was listened to with absorbed attention and rewarded with storms of applause. Mrs. Weller is well equipped vocally, and her fine diction, gripping dramatic delivery and magnetic personality make her a very convincing singer.—Niagara Daily Press.

Mrs. Weller came to the stage a newcomer, but she retired with the enthusiastic approval of a new and very much in earnest clientele. She is a singer of bright style, goodly vocal color and extraordinarily fine interpretation. "Hidden Wounds" (La Forge) and "Separation" (Ward-Stephens) served to establish a fine musical mood, and in "The Linnet Is Tuning Her Flute" (Bauer) Mrs. Weller rose a step higher and started a thrill which increased in intensity through "A Golden Thought" (Ross) and two of "The Chinese Mother Goose Rhymes" (Crist), reaching a resounding climax in "Lorraine, Lorraine, Lorraine" (Spross), which is tragedy in miniature and which she interpreted ideally.

Ida Geer Weller, by this time grown to be a great favorite, came to the stage and was vociferously greeted by the immense audience present. She chose as her medium of expression the work of a Pittsburgh woman, Gertrude Martin Rohrer, and sang "The Sea," "Love's on the High Road" and the patriotic "Your Land and My



IDA GEER WELLER,

Singer, whose Lockport, N. Y., appearance resulted very successfully.

Land" with clear intonation, beautiful enunciation and definite dramatic and emotional values. Mrs. Weller has a great many of the attributes which are unusual in a singer and which make for great success.—Music News.

A newcomer to local musical circles, who will be a valuable acquisition, is Ida Geer Weller, for several years a prominent concert artist living in Pittsburgh. She is a mezzo-contralto, richly endowed vocally and temperamentally. The writer heard Mrs. Weller sing at the recent Lockport Festival, where her work aroused some of the warmest approbation accorded to any artist. She sings with a musical intelligence, vocal opulence and gripping magnetism that will carry her audience with her invariably. Her dramatic instinct is splendid, and her natural gifts have been well developed by study. Mrs. Weller is preparing a program of songs by women composers for some of her concert engagements this season. It is hoped she may be heard in Buffalo.—Buffalo Express.

Rivoli and Rialto Music

Music of the current week under the direction of Erno Rapee at the Rivoli Theatre, New York, includes "Beautiful Galathea," by Suppe as the overture. The Rialto Male Quartet is singing "My Own United States," and "What Kind of an American Are You?" which is sung before the Stuart Blackton production, "Safe for Democracy." The solo soprano, Gladys Rice, sings "Oh, Dry Those Tears," by Del Riego and Firmin Swinnen's organ solo is Widor's toccata from the fifth symphony. During the intermediary performances J. van Cleft Cooper is at the organ.

At the Rialto, Hugo Riesenfeld's orchestra is playing the overture, "The Merry Wives of Windsor," by Nicolai as the opening number, and excerpts from Ivan Caryll's "The Duchess of Danzig," as the interlude selection. Jeanne Gordon, contralto, is singing an aria from Gounod's "Sapho," and Martin Brefel, tenor, "Celeste Aida," (Verdi). Arthur Dewep plays the war march from Mendelssohn's "Aphalie." George Crook, supplies the incidental music for the feature picture.

Grace Whistler Sells Bonds

Grace Whistler sang at the Waldorf-Astoria in the interest of the Liberty Loan, under the direction of Mrs. William Rogers Chapman, during the last week of the drive. Mme. Whistler was accompanied by Joseph Knecht's Orchestra with Conrad Forsberg at the piano. She sold many bonds and was received most enthusiastically.

No Dearth of Comic Operas

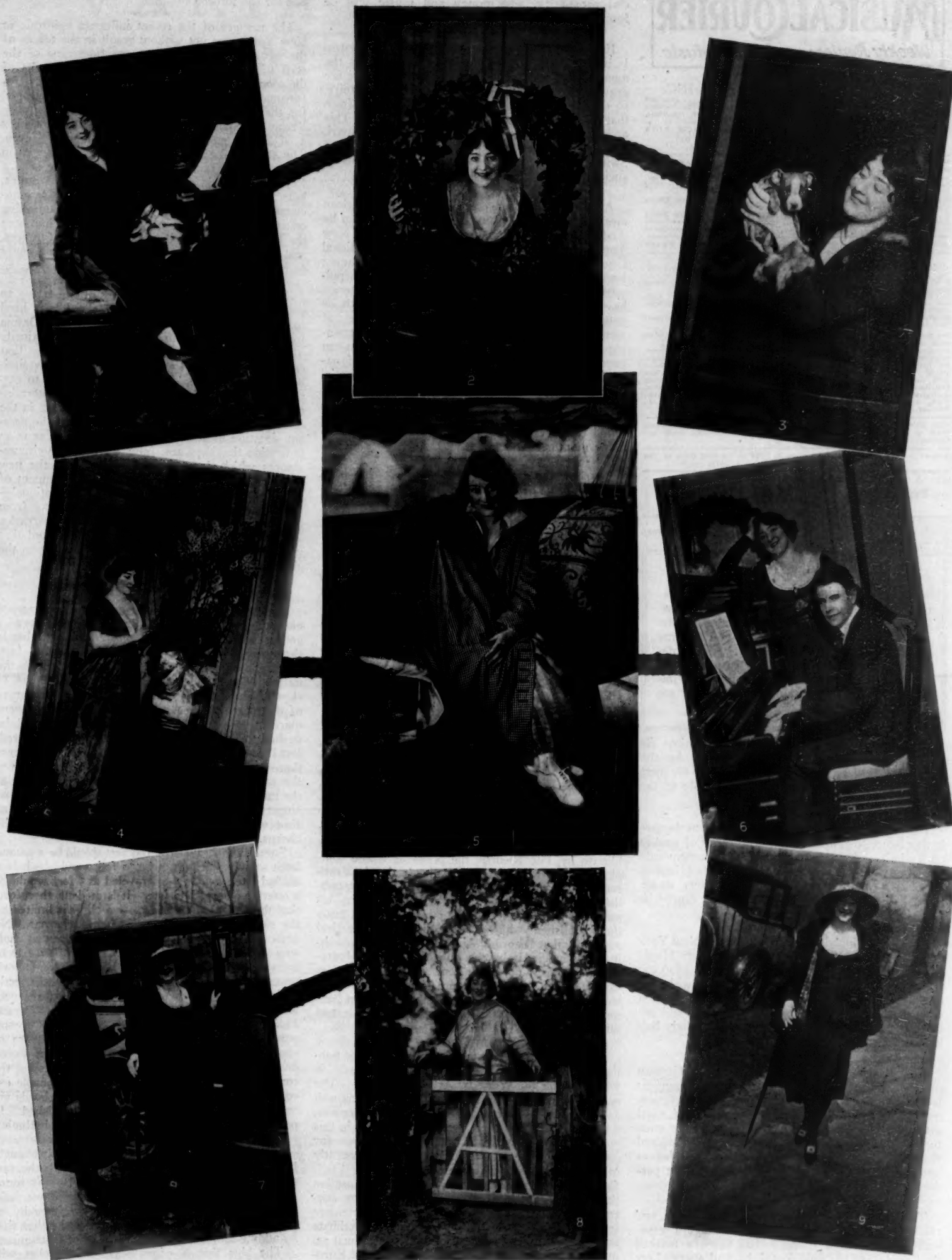
Two new musical plays, "The Canary," with Julia Sanderson, and "Miss Simplicity," with Carl Gantvoort, etc., opened in New York this week. "Head Over Heels," "The Passing Show of 1918," "Sinbad," "Ladies First," "Fiddlers Three," "The Girl Behind the Gun," "Glorianna," are other lyrical entertainments current in the metropolis at present.

Francis Rogers in New York, November 24

Francis Rogers, the baritone, who has done such wonderful and successful work for the entertainment of the boys in France, spending many months overseas touring the recreation centers and going up to the very fighting lines in order to give 113 concerts of his much appreciated good cheer to the men, will be heard in recital at Aeolian Hall the afternoon of November 24. He will be assisted by Isidore Luckstone.

Merit alone
explains
her ever increasing
success!

N. G. Taylor
1400 Broadway, New York



Photograph No. 8 is by Amie Dupont. All others are by the Bain News Service.

"SNAPPY"-SHOTS OF ANNA FITZU.

(1) Practising an encore song to her own accompaniment. (2) Framed in a wreath presented to Miss Fitzu at a recent Italian benefit. (3) Another present—a thoroughbred? "No, indeed," laughed the singer, "but the cutest looking little mut you ever saw. My mascot!" (4) Easter Morn! (5) Snapped at a trying time—awakened from forty-winks on the piazza of her summer cottage on the Jersey coast. (6) Miss Fitzu and her accompanist. (7) Alighting from her car in Central Park, where Miss Fitzu takes many a long walk while in New York. (8) At the garden gate. (9) "Walking," says the singer, "is the elixir of a healthy person's life." Hence, she follows her own prescription.

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IF YOUR COPY IS LATE

Because of the unprecedented transportation conditions, all periodicals will frequently be delivered late. If your copy of the *Musical Courier* does not reach you on time please do not write complaining of the delay, as it is beyond our power to prevent it. Until transportation conditions are improved these delays and irregularities are unavoidable.

Last Sunday in New York had the oldtime air of tonal activity. There were concerts by the Symphony Society, Thelma Given, Yvette Guilbert and Conservatoire Orchestra, to speak only of the leading musical attractions of the day.

The *MUSICAL COURIER* had intended to feature in this issue, November 7, a special series of studies on Tchaikowsky's compositions, to commemorate the twenty-fifth anniversary of his death (November 6, 1893) but owing to the recent printers' strike, plans had to be shifted and the articles cannot be published until next week.

At the big Hippodrome concert for the New York Auxiliary of the Navy Relief Society, where Muzio and Caruso were the leading attractions (\$36,500 was realized), Caruso scored success with his operatic numbers, but received a frenetic ovation when he left the realms of sublimated art and entered the domain of lighter song, with melody ballads and George Cohan's "Over There."

Now that the idiotic movement to bar German musical classics from American concert programs has found the oblivion it deserved, our audiences may continue to enjoy the contemplation of tonal art and feel secure in their patriotism at the same time. The *MUSICAL COURIER* always maintained that the war would be won whether Bach fugues and Beethoven symphonies were or were not performed by our symphony orchestras.

To the great relief of our entire population, and the musical professionals and managers especially the influenza epidemic has taken a marked decline during the past fortnight, and everywhere the theatres and concert halls have reopened, and the wheels of artistic activity are turning again, more merrily than ever. The next six months, what with peace to aid as an additional stimulus, will show a musical campaign in America the like of which no other tonal center (including London and Berlin in their palmist days) ever knew in all the history of the world. This country is on

the brink also of an unexampled reign of financial prosperity, and money and music will be found to mix quite fraternally.

Italy has but one permanent symphony orchestra. It is that of the Augusteo, Rome and, just as the musicians of the Société des Concerts de Paris are drawn largely from the faculty of the Conservatoire, so those of the Roman orchestra are drawn from that of the Royal Academy of Saint Cecilia. This orchestra, under its regular conductor, Molinari, will make a trip through the principal cities of Switzerland this fall, presenting three programs of ancient and modern Italian music.

A very interesting estimate of our American musical future was given to Reginald de Koven by André Messager last week and quoted in the *New York Herald* by the former: "The National Conservatory is the musical heart of France; by and through it our musical life pulsates and has its being. Until you in America have a national institution of this kind, with its power of authoritative recognition, selection of material and development of that material by training to a legitimate and ordered conclusion, you can never attain to that distinctive expression of national musical thought which is the prime essential of a national school of music." These words are recommended to the United States Senate and Congress, before whom the bill for an American National Conservatory will come up before not very many months.

To show the extent to which influenza has been ravaging some of our cities, there is a special communication from the *MUSICAL COURIER* representative in San Francisco, Frank Patterson, who writes under date of October 29:

The "flu" has hit this town hard, 1,200 new cases daily and many deaths. Everything absolutely dead. No music lessons being given so far as I can learn. All public gatherings closed, even the churches. Telephone calls restricted because more than 500 of the operating force are ill. Everybody required by law to cover the nose and mouth with a gauze mask. Same all along the coast. Oakland and Portland using municipal auditoriums as hospitals. Streets in Oakland being flushed with salt water from the bay because there has been no rain for months. The fresh water supply is so short that it is permitted to be used only for household purposes, and the sewers are stopped up. It is all very terrible, and worse than yellow fever and cholera plagues which I have witnessed.

It must be unpleasant to be in such a position as Italo Montemezzi. What a hoodoo for the composers Gabriele d'Annunzio has been! Look at "Parisina" and "Francesca da Rimini," to mention only two examples. That, however, is only an aside. Montemezzi is confronted with a double disaster in the book of his new opera "La Nave." Not only must he attempt a story of the luckless D'Annunzio, but one that has been made into a libretto by Tito Ricordi, the proof of whose complete incompetence is seen in the book of "Francesca." As a librettist, Tito Ricordi is a fine publisher. But what can a poor lad do when his publisher invites him to write music to one of his—the publisher's—librettos? With the practical monopoly that Ricordi now has in the opera publishing business in Italy, the only thing poor Montemezzi or poor Zandonai or poor any other composer can do under the circumstances is to exclaim with wonder over the versatility of a man who can both write and print librettos, then grind their teeth, and set to work.

In this issue the *MUSICAL COURIER* begins the publication of a series of articles entitled "Music in Europe After the War," by Arthur M. Abell. The subject is one that will interest all musicians, as well as all lovers and patrons of music. It is, moreover, a subject that has not yet been touched upon in this country, although the war has been in progress for more than four years, and the end now is apparently in sight. No American writer could be better qualified to pass judgment upon this momentous question than Mr. Abell. His long residence in Europe, covering a period of nearly three decades; his extensive travel through the various countries; his intimate acquaintance and friendship with the leaders of European musical activity, pre-eminently fit him for the difficult task. He has handled the subject in a comprehensive manner, and not only the warring countries, but also the neutrals, are embraced in the article. Mr. Abell has made a study of the fundamental traits of the inherent characteristics of the peoples of the different European countries, and it is upon these native attributes, more than upon politi-

cal or economic conditions, that he bases his prophecies for the future.

The ravages of the recent influenza epidemic in New York were not without result in the offices of the *MUSICAL COURIER*. At one time nine of the staff of this paper were laid low with attacks of the scourge in varying degrees of intensity. Unfortunately, in one case the outcome was tragic, for the managing editor of the *MUSICAL COURIER*, Vivian H. Strickland, died last Sunday, November 3, of double pneumonia at the age of twenty-seven. The staff of the *MUSICAL COURIER* is plunged in gloom, for Mr. Strickland had not only been a faithful official in the performance of his duties, but also had endeared himself to his associates by his patience, kindness and unfailing courtesy and good nature. Mr. Strickland had been the Boston representative of the *MUSICAL COURIER*, and was promoted to the New York post on account of his exceptional ability.

All those who are entertaining or are trying to entertain our soldiers and sailors, should pay heed to these wise words in a late issue of the *Drama League Monthly*: "Remember that a great majority of men at present in the service want the best that can be provided, and are fully capable of discriminating appreciation. It might be wise not to emphasize the patriotic note in the plays and entertainments which you will arrange. The men are in the camps because they understand fully what the present situation means. The uniform they wear is an indication that they are fully alive to the circumstances which have brought them into the new environment. What they want is entertainment of good quality—something genuinely recreational—something that will direct the thought away from the routine responsibilities of life in the barracks. Let us see to it that they have the best and that what we provide is fitting and appropriate to the obvious need."

HOW SOUND TRAVELS

Those who have eyes to see and ears to hear must have observed the soldiers in the recent parades getting more and more out of step with the bands that went ahead of them. As a matter of fact, however, the marchers did not lose step with the music. The sounds reached the ear much more slowly than the light brought to the eye the picture of the marching men. If we could see a regiment marching ten miles away the picture would be flashed to us the instant the movement occurred. But if music had to travel ten miles to reach our ears there would be an interval of many seconds before the music could reach us. Sounds travel only at the rate of about 1,100 feet per second. A choir of singers 1,100 feet across would sound all out of time with itself to a hearer at one side of the chorus.

Sounds that traveled 1,100 feet would be a second late; sounds that traveled 550 feet would be half a second late; sounds that traveled 275 feet would be a quarter of a second late. It is evident, therefore, that the size of an orchestra or a choir is limited by the slowness of sound in reaching the ear. No amount of rehearsing can make an enormous choir sing together in strict time even though each one of the singers is exactly on time with the conductor's beat. This lack of rhythmical precision is distinctly noticeable in the Handel Festival performances which are—or used to be—given in the Crystal Palace at London. About 4,000 singers accompanied by an immense organ and an orchestra of about 500 players perform to an audience of 30,000 hearers. The volume of tone is impressive, but the confusion of the cross rhythms is objectionable except in long drawn harmonies where the chords are sustained until the rhythmical blur is finished. In passages of even moderate movement the rhythmical precision suffers.

If sound could travel as fast as light we might have half a million performers play with the precision of time of two performers. But as sound is exceedingly slow in its movements we must make the most of its limitations and get volume by increasing the power of each instrument rather than by adding unlimitedly to the number of instruments.

The blur that is often heard in churches with domes or in circular concert rooms is caused by the reflection of the sounds—the echoes so to speak. St. Paul's Cathedral at London, for instance, with its immense dome over the body of the church, causes the musical services to be unintelligible jumbles of sounds that mingle and clash without rhythm. St. Peter's at Rome would be as bad if the choral services were as full.

VARIATIONS

By the Editor-in-Chief

Quality and Quantity

Wells, the author, is criticized by Willis Fletcher Johnson, the critic, who in turn is criticized by George Gordon, the critic. In Mr. Gordon's argument we find a more or less relevant passage, as follows: "I can, for instance, get along very well without Mr. Chambers' novels of high life; is that any reason why I should mock those for whom they open up new realms of dream, or swear, in the face of proved editions, that such have no need of reading?"

There we have a question that applies to music as well as to literature. A few hundred thousand persons like Debussy, Bach, Tchaikowsky, Beethoven, Franck. Millions of persons like melody ballads, George Cohan's "Over There," Foster's folk songs, and Kern's melancholic fox trots. Are the few hundred thousand justified in mocking the millions, and swearing that they need no music? Has music only an aesthetic and no practical value? If a Chopin ballade is music, is "I Hear You Calling Me," trash? Is it better to hear no music at all than to listen to "Poor Butterfly," "Smiles," "Women of the Homeland," "Joan of Arc"?

Those are some of the matters which come up for reflection when one considers the new democratic movements in music: camp singing and community choruses; recitals for the soldiers and sailors; free orchestral concerts arranged by newspapers; bands and choruses made up of policemen, firemen, subway guards, industrial workers; the reproducing companies and their general popularization of the human voice artistically employed; the lighter class of music being sung by artists at their concerts and into the recording machines; the Liberty Loan and other gatherings at which celebrated vocalists and instrumentalists have presented their art to the populace on a footing of intimacy never before attained; the closer drawing together of the Allied nations, with all it means in the way of bringing European culture nearer to the great body of the American people. Try as the few hundred thousand will, can they any longer ignore the musical manifestations that interest the millions and are creating tonal conditions which must sooner or later affect and overlap the higher, aesthetic musical circles?

If one has a sincere belief in America's musical future, one is bound to give consideration to such matters. The greater musical development of this country is sure to spring from the masses. If art music remains ever the exclusive possession of the few who are trained to cultivate it, and who guard it as a sacred and almost secret treasure, no great measure of progress is possible in the task of awakening deeper musical response in our nation. Art music never can descend to the masses; but the masses can rise to art music. They cannot do so at a single leap. No European nation became musical that way. The tendency must find root in the people and be encouraged by themselves and their governments. Our own Government has been forced to take official recognition of music. Our Government has acted intelligently in the matter, for it has insisted upon quality in the kind of musical entertainment to which it extended sponsorship. When the greater, broader, forward movements materialize with the period of reconstruction, it may not be too much for us to hope that the Government will see the value, nay, the necessity, of a National School of Music and Art, and perhaps of national support of orchestras and opera companies.

The fact remains, however, that violent undercurrents are agitating the musical life of this country, and like all other phases of our existence henceforth, the future of American music will have a basis of wider democracy and must be available to all the people all the time to win a permanent place in the regular scheme of everyday things.

What all this new activity means, and what definite final forms it will take, is difficult of analysis now. We are not setting up arbitrary views on the subject. We are merely sounding a warning to hidebound musical stand-patters to be prepared to open their temple to the people when they call, or if they do not, to be ready to flee when it is torn down about their ears.

Protecting Home Industries

The personnel of the Boston Symphony Orchestra (Monteux and Rabaud, conductors) shows the

following names which will vibrate the heartstrings of every pleader of "America for the Americans" in music: Fradkin, Noack, Ribarsch, Traupe, Tak, Fiedler, Balas, Barrier, Wittmann, Malkin, Schroeder, Villani, Gerhardt, De Mailly, Wendler, Lorbeer, Hain, Gebhardt, Hess, Jaeger, Roth, Hoffmann, Goldstein, Thillois, Spoor, Ringwall, Werner, Berlin, Miquelle, Nagel, Agnesy, Longy, Lenom, Stanislaus, Cella, Kurth, van Veen, Barth, Mueller, Heim, Nappi, Kloeppel, Neumann, Rissland, Theodorowicz, Sanolet, Grünberg, Henkle, Belinski, Mingels, Seydel, Huber, Forlani, Vannini, Zsiga, Ludwig, Zahn, Bak, Mahn, Gerardi, Di Natale, Gunderson, van Wynbergen, Tartas, Fabrizio, Ludwig, Schurig, Laus, Piller, Stievenard, Sordillo, Mausebach, Burkhardt. And, by the way, the rest of the players are named Brooke, Knight, Battles, Snow, Deane, Holy, Mager, Nast, Gardner, Langley, Diamond, Bryant, Stockbridge, Kenfield, Mann.

This, too, should be considered: "The New York Symphony Society has just announced the appointment of a new concertmaster, Gustave Tinlot, and first viola, René Pollain, both members of the Paris Conservatoire Orchestra, which is now visiting New York. Previously announced are a new first flute, Daniel Maquarre, from the Philadelphia Orchestra, and first cellist, Willem Willeke, formerly of the



HE'S PLAYING A TINNIER TUNE NOW.

Kneisel Quartet. Other new 'first' instruments are: Samuel Miller, trumpet; Walter Lilleback, trombone; Scipione Guidi, assistant concertmaster, and Dirk Gootjes, principal second violin.

"The Philharmonic Society has five new men, two among its first violins, H. Corduan and R. Baravalle; one second violin, Fedor Draesin, a Russian; one cellist, Gaston Dubois, a Belgian, and J. Lolito, harp."

Of course, if Americans, as a rule, would rather be bank presidents, railroad directors, stock brokers, trust magnates, etc., than players in symphony orchestras, that simply shows their queer taste and is a matter not to be criticized.

Along comes Reginald de Koven, in last Sunday's Herald (where, by the way, he is conducting a wonderfully vigorous campaign for American music and musicians), and publishes this:

I append a list of our prominent orchestras in this country, with the names of their conductors, and it is interesting and, perhaps, not a little distressing to our national musical pride to know that there is not a single American name on the list:

Boston Symphony Orchestra, Mr. Rabaud.
New York Philharmonic Orchestra, Mr. Stransky.
Russian Symphony Orchestra, Mr. Altschuler.
Philadelphia Symphony Orchestra, Mr. Stokowski.
Chicago Symphony Orchestra, Mr. Stock. (He has retired temporarily.)
Cincinnati Symphony Orchestra, Mr. Ysaie.
St. Louis Symphony Orchestra, Mr. Max Zach.
Detroit Symphony Orchestra, Mr. Gabrilowitsch.
Minneapolis Symphony Orchestra, Mr. Oberhoffer.
Cleveland Symphony Orchestra, Mr. Sokoloff.
Kansas City Symphony Orchestra, Mr. Carl Busch.
Denver Symphony Orchestra, Mr. Tureman.
Fort Worth Symphony Orchestra, Mr. Carl Venth.
San Francisco Symphony Orchestra, Mr. Alfred Hertz.
Los Angeles Symphony Orchestra, Mr. Adolph Tandler.

It is the wish neither of Mr. De Koven nor of

ourselves to impugn the patriotism of any of the foregoing men, of whom nearly all probably are American citizens. Nevertheless, the list is ethnologically interesting.

More Unconditional Surrenders

(With apologies to the New York American.)

Going to a chamber music concert.
Attending a studio pupils' recital.
Hearing a vocal teacher explain a method.
Having a concert artist address the audience.
"Please do not leave during the music."
Fifty cents for a souvenir program.
Having a violin repaired.
Buying a piano on the installment plan.
Being entertained with Caruso records.
The war tax on tickets.
Paying a dishonest manager for "exploitation."
Reading at sight Godowsky's "Künstlerleben."
Buying Puccini opera scores.
Visiting where they have a musical daughter.
Accompanying in public and suddenly finding three pages missing.
National anthem by café orchestra while you are eating.
Listening to a prima donna's husband.
Reading New York Tribune articles on music.
Hearing the average Liberty Loan band.
Encores.
Two-symphony programs.
Arguing with a Scriabine enthusiast.
Advertising in some musical papers.

Here It Is

Some one—we believe it was B. L. Taylor of the Chicago Tribune—asked the other day why no one had written a song called "My Poilu Pal."

From the October number of The Student (published by the Kansas City Conservatory of Music), which copied it from the Stars and Stripes, Paris, we borrow the attached poem by Stewart M. Emery, A. E. F. Perhaps some one may wish to set it to music, and every one surely should read it. It is called "Poilu":

You're a funny fellow, poilu, in your dinky little cap
And your war worn, faded uniform of blue,
With your multitude of haversacks abulge from heel to flap
And your rifle that is most as big as you.
You were made for love and laughter, for good wine and merry song.
Now your sunlit world has sadly gone astray,
And the road today you travel stretches rough and red and long,
Yet you make it, petit soldat, brave and gay.
Though you live within the shadow, fagged and hungry half the while,
And your days and nights are racking in the line,
There is nothing under heaven that can take away your smile.
Oh so wistful and so patient and so fine,
You are tender as a woman with the tiny ones who crowd
To upraise their lips and for your kisses pout,
Still, we'd hate to have to face you when the bugle's sounding loud
And your slim, steel sweetheart Rosalie is out.

You're devoted to mustaches which you twirl with such an air
O'er a cigarette with nigh an inch to run,
And quite often you are noticed in a beard that's full of hair,
But that heart of yours is always twenty-one.
No, you do not "parlee English," and you find it very hard,
For you want to chum with us and words you lack;
So you pat us on the shoulder and say, "Nous sommes camarades."
We are that, my poilu pal, to hell and back.

At Last They Agree

Sun, November 3, 1918. Tribune, November 3, 1918.
"Bless you, it all depends," as one of Sir William Gilbert's characters frequently observes.
"Bless you, it all depends," as Gilbert's bewitching little schoolgirl observes.

Variationettes

As showing some of the vagaries that followed in the train of the pressmen's strike which delayed publication of all the New York weeklies during the past fortnight, it may be mentioned that the MUSICAL COURIER of October 31, in its Boston letter, spoke of a symphony by "Oscar Damrosch." Where the name came from, or why, remains a deep mystery that only the disturbed compositor can solve and he throws responsibility on the editors. "César Franck" was the name intended.

Our old and valued friend, the annotated program book of the Boston Symphony Orchestra is on hand again, and under the sponsorship of Philip Hale, brings its customary fill of historical, biographical, and anecdotal musical material, all pre-

sented in racy, readable, entertaining form. We like especially the sly bits of humor with which Philip garnishes his statistical facts occasionally. In the current issue of the B. S. O. program book (No. 2) there is an interesting account of Mälzel, inventor of the metronome. He died on a trip from Havana to Philadelphia, in 1838. Hale writes: "The United States Gazette published his eulogy, and said, with due caution: 'He has gone, we hope, where the music of his harmonicas will be exceeded.'"

Prof. Daniel Gregory Mason, of Columbia, writes to Henry T. Finck: "Your splendid stand on the subject of retaining the great German classics on our programs has cleared the atmosphere, and gladdened all musicians and music lovers whose patriotism is of the sincere and not the self-parading variety." Mr. Finck publishes also (in the Evening Post) part of a letter written recently by Margaret Wilson, the President's daughter: "I can hardly believe that a paper which is supposed to stand for beauty in music could recommend the shelving of German music at this time. To me it is disloyalty to our art to recommend any such thing. The French Conservatoire Orchestra, when it came over here and played Beethoven, furnished an example of the true attitude. Surely if these men, every one of whom has been wounded in the struggle, can still be loyal to the universal in art, should not we be so?"

Program of a current musicale at the Potsdam Imperial Palace:

Good-Bye	Tosti
Where Do We Go From Here, Boys?.....	—
Turkey in the Straw.....	—
If I Were a Bird.....	Henselt
Einsamkeit	Strauss
Dreams	Wagner
The Wanderer	Schumann
We Never Will Be Missed	Sullivan
They Wouldn't Believe Me	Kern
Funeral March	Chopin
Das Ende Vom Lied	Schumann
Keine Feste Burg.....	—
Tramp, Tramp, Tramp	Root
Get Out and Get Under.....	—
The Botch on the Rhine.....	—

And while on this stimulating topic, let there be recounted the story which Alex Woolcott (the former dramatic critic now serving in France) slipped past the censor and into an American port not far from the Statue of Liberty: "Two American clergymen were on the way down from Paris to St. Mihiel, and ordered beurre (butter), on the train in French so dubious that they got 'bierre'—two foaming bottles of it, and were caught with that sinful liquid in front of them."

At a recent concert in Newark the Lyric Choral Club performed Harry M. Gilbert's setting of the Burns poem "O Were My Love Yon Lilac Fair," and at the conclusion of the number Mr. Woodruff, the conductor, directed the applause toward the composer, who rose, in the audience, and bowed. At this point one old lady was overheard asking her companion, "Who is that?" The other after hastily scanning her program, answered: "It says here, 'Robert Burns.'"

Frederick Converse has prepared the orchestral version of "The Star Spangled Banner" played by the Boston Symphony; the Paris Conservatoire plays Walter Damrosch's version; the Metropolitan Opera uses Mancinelli's arrangement; the Philharmonic Society employs Herbert's embroideries; and so it goes. Why is there no obligatory official orchestration?

A faithful correspondent who wishes to remain anonymous gives it as his opinion that our recent list of musical nonessentials should have included also the whiskers of Rabaud, Gatti-Casazza, Barrère, and others of the exuberantly exfoliated gentry.

Mrs. Rivers, the MUSICAL COURIER representative in Denver, notified us not long ago that Richard Wagner, of her city, had gone into the army. Now she adds the news that Sebastian Bach, of Estes Park, Colo., has joined the Aviation Service.

Commenting on the aforementioned Sun and its "ambushing of MacDowell," as E. H. B. calls it, that correspondent adds: "Don't you think that

some of our New York music reviewers suffer from chronic critical influenza?"

"Confessions of an Opera Singer" is a new book by Kathleen Howard, published by Alfred A. Knopf. We have resolved to get it, if for no other reason than to find out whether Miss Howard confesses why so many many American opera singers try to speak English with a foreign accent.

After reading the Sun critic's recent violent offensives against MacDowell and then hearing the Ornstein performance of the American composer's D minor piano concerto, one comes to the conclusion that MacDowell's music is in no danger from these belated "roastings."

"The Tales of Hofmann" (Josef) will be told by him on the piano at Carnegie Hall, November 23, and remembering his Liszt B minor sonata of last season, our guess is that J. H. story telling on the keyboard is absorbingly worth while.

"Fantastic Pieces" (as the Guiomar Novaes program had it) is not the correct English translation of Schumann's "Fantasiestücke." The nearer name would be "Fantasy Pieces," even though that is clumsy enough.

James Huneker, in the Times, recalls the story about Barnum's educated elephant which wept when confronted by a concert grand piano, because the filial animal recognized in the ivory keyboard the tusky remains of its mama.

Blanche Ring is singing in vaudeville a song called "Bing! Bang! Bing 'Em on the Rhine." We suspect that it is a song not favorable to the Teutonic cause.

From the New York Evening Sun, November 1: "Beethoven seems to be the daily war bread of orchestras this season, for which saving and returning intelligence no one can fail to be thankful."

Some one has taken the trouble to figure out that of all the thousands of musicians in America, only fifteen are confined in penal institutions. This proves either the carelessness of our authorities or the carefulness of our musicians.

Some of the music critics, like Pooh Bab, were born sneering, and that reminds us; the New York American proposes "Three sneers for the Sultan of Turkey."

Composers may wish to set to music the Serbian war poem by J. C. Underwood, which won the \$200 Levinson Prize in Chicago recently. The first line of the poem is, "The Chechas defended Chachak."

Now that near beer is in vogue, "Rufus" wishes to know whether that famous song "Brown October Ale" should not be changed to a lighter color.

Now that Hungary is a republic Liszt's second rhapsody may become the Magyar national anthem.

Politics may be adjourned in Washington, but not around the opera houses. LEONARD LIEBLING.

A DUTCH LUTE

Jan Steen was a Dutchman, born at Leyden in 1626. His father sold wine and beer. He was loyal to the trade and did what he could to advance its interests by consuming all the liquor he met with before his death in 1679. During his occasional relapses into a state of sobriety he painted several pictures of great merit, and many with faults of design, execution and color, due to the condition of his hand and eye. His work is never grand or elevating. He found his subject matter among the common people of his native Holland, and much of his work is humorous. Some of his pictures are Hogarthian in their representation of the seamy side of society. He painted pictures of pompous old doctors trying to cure lovesick girls, and he showed the interiors of old Dutch inns, many of which he unwisely supported. One of his biographers asserts that every inn of Leyden, Delft and The Hague had several of his pictures in liquidation of his liquid bills. Steen's thirst has long been quenched, but sev-

eral of his canvases remain to amuse posterity. They have already lasted through the turmoil of two hundred and fifty years. The picture here-with reproduced is copied from a French work by Cabanes called "Moeurs intimes du passé," published about ten years ago at Paris. The original hangs in the museum at Amsterdam. We are not so much interested for the moment in the doctor, the patient, or the unsanitary bed with its airproof curtains, as we are in the lute that hangs on the wall. The lute was in its glory in those days. England was full of them. Shakespeare, writing for the public of his period, says that Orpheus with his lute made trees and mountains bow themselves. According to the fable, Orpheus played a lyre, not a lute. Shakespeare, however, knew that a lute was as good as a lyre for making mountains salute. Even the



Photo—Copy by C. Lucas.

A DUTCH LUTE,
Painted by Jan Steen.

learned Milton in his classical "Comus" talks about Apollo's lute and not about Apollo's lyre. In the long list of instruments owned by that musical and much married monarch, Henry VIII, there is the item: xxiii Lutes with xxiii Cases to them.

Wagner's Beckmesser strummed the lute to the great amusement of his Nuremberg neighbors. And the lute was popular in Holland, too. Jan Steen hung it on the wall of his Dutch interior years before Purcell, Scarlatti, Handel or Bach were born. But it is silent now, like the unheard melodies of Keats' "Grecian Urn." The Dutchman's brush has given it a posthumous fame long after its dull and shallow tone has passed away. Its soothing charms had little power over the savage breast of its period. While Jan Steen was at work, James Naylor, of England, had his tongue bored through with a red hot iron for offending Cromwell's religious scruples; Ann Hibbins, of Boston, was executed for witchcraft; the Quakers of Massachusetts were severely persecuted by the true believers, and sundry other events worthy of extended notice occurred to prove the inadequacy of the lute as a soother of savage breasts.

The piano, violin and organ have conjointly brought about the amity and loving kindness which are so characteristic of the present international era of piping peace.

The lute is no longer equal to the occasion. Before we banish it entirely let us remember that its name is supposed to be derived from the Arabian words for wooden: el oud.

It is reported unofficially that band music, costing \$50,000, has been purchased by the Government for the use of the American Expeditionary Forces, requisition having been made by General Pershing that the fifty bands abroad might be better equipped and exploited.

It has been decided, in the controversy between the American Federation of Musicians and the United Managers' Protective Association that hereafter the musicians will give three free rehearsals before a production has its première, instead of two, as heretofore. If the piece does not run at least four weeks, the manager must pay for one of the rehearsals.

THE BYSTANDER

I have been to hear the French orchestra every time it has played in New York. It is indeed worth going a long way just to listen to that superb woodwind and especially that man with the great, blonde mustache—Bleuzet—who is without exception the finest oboe player I have ever heard. At one time or another I have listened to practically all the best orchestras of the world, except those in Russia, and though we have right in this country a number of men of the first rank—Longy of Boston and that little Italian fellow of the Minneapolis orchestra, whose name escapes me for the moment, occur as particularly fine examples—never have the infinite possibilities of that descendant of the oldest of wind instruments been so illustrated as by Bleuzet.

The other morning, however, it was my good fortune, through the courtesy of friends in the laboratory of the Columbia Graphophone Company, to be the entire audience at a special concert of the French organization at which compositions were played quite different from those on the public programs. The orchestra is recording for the Columbia a large number of those delightful lighter works which are the best of their kind and so typically French. When I went into the recording room, they were playing a suite from Delibes' exquisite ballet, "Coppelia." I respectfully suggest to the management that, if time can be found, one New York concert before the orchestra has to hurry back home be devoted to a program of these characteristic French compositions. Exquisite always, they are a real treat to hear when played by men who understand them so well and conducted by Messager, who has been their friend for over a quarter of a century and has written himself many, many works of that genre; witness, for instance, the charming "Veronique" music, so fine that, be it said to our shame, it did not "get over" here.

What fun it was to stand side of Messager, in the very midst of the orchestra! If there is one thing that I delight in, it is to be right in among the players of a great orchestra when they are at work. You not only hear the music, but you seem to absorb it right through the pores, as it were. The last time I had been so in *media res* was at the Munich festival of 1910, when, down in the hidden pit of the Prinzregenten Theater, I had the privilege of seeing at first eye and hearing at first ear just how Felix Mottl wrought his Wagner miracles. That is, how he wrought them on the days when he was in the right mood, for if ever there was a creature of moods, Mottl was one and when he was out of sorts, his Wagner was equally affected.

I worked under Mottl for nearly three years and he had one peculiar habit that I noticed repeatedly. On the occasion of an operatic "first night," whether the work was a new one or a revival, he would very frequently take one or more of the tempi so much slower than he had been accustomed to at rehearsal that the singers kept with him only with great difficulty. I recall in particular a revival of Auber's "Black Domino"—Mottl loved to direct *opéra-comique*—when only the most energetic work of

the chorusmaster in the wings saved the opening chorus from being entirely ditched. Mottl took it nearly one-third slower than he had been doing at rehearsal and the men started to run away of course—not their fault. I have never been able to account for this idiosyncrasy of a leader of so many years' experience.

But to get back to the French orchestra. Playing for the recording machine is a great lark for the men. The instruments of less power—the upper strings and wood—have to be played pretty close to the horn—or the horns, rather, for three of them collect the sounds. Big Bleuzet, he of the oboe, holds his little pipe into the very end of one of them, while the violins, in order that all of them may be near enough, submit to a crowding which would raise a revolt among them in other circumstances. And what a grandly sonorous noise those fifty or more men make in a room no larger than the back parlor of one of the old fashioned New York brown stone houses! Until I heard them there, I never realized how truly noble the tone of the string body was.

The interesting thing, however, is to observe the relative recording strength of the instruments, as indicated by their grouping about the horns. Of course the upper strings and the wood wind are nearest to the horn—all of them within, say, twenty feet of it. Then come the basses, with the tuba. The needle is evidently slow to record the low notes, as might be expected, so a tuba plays constantly with the basses. About the same distance away as the basses (a little in front of them, in fact) are the trumpets. Then come the trombones, behind them the French horns and last of all the tympani and percussion. The interesting thing is that the ears of the graphophone evidently hear differently from our own. I don't know anything more penetrating than a trumpet note nor anything more powerful than the trombone choir in full blast, but the machine absorbs their sounds more readily than it does those of the French horns, which have to be placed farther from the recording horn. In fact, after they had learned to record the other orchestral instruments very well, the French horns still baffled the experts. And, even in forte passages, their tone seems to us so round and mellow in the orchestra! But for the listening needle of the recording machine it is evidently more a question of quality than quantity, when it comes to the brass. The purer horn tone makes its little heart flutter more strongly than the coarser addresses of the trumpet or trombone.

Somebody told me the other day that there is experimenting being done with a new method of orchestral recording, designed to improve both the quality and loudness of records. The recording machine has several horns, one for each group of instruments (perhaps even an individual horn for certain important and difficult to record instruments), and a separate recording needle for each horn. The registering device, instead of being a wax disk, as now, is a strip of wax coated film, upon which the various recording needles make their records simultaneously and synchronously. When the records are completed, they are played on a machine provided with the playing needles, as many in number as the recording needles.

BYRON HAGEL.

I SEE THAT—

Grand Opera is said to be part of the future work of the War Camp Community Service.

Caruso sang for the Navy Relief Fund at the New York Hippodrome last Sunday and Philip Gordon accompanied the tenor in "Over There."

Maud Fay, the American soprano, is devoting her entire time to war work.

A glance at the Chicago Opera personnel shows that the season is to begin with numerous new artists.

The epidemic again postpones Cincinnati Symphony Orchestra's start this season.

Ethel Leginska has quite recovered from her recent illness. Florence Macbeth, of the Chicago Opera, is to replace Marie Barrientos in Detroit, November 12, as the latter has not yet returned from Spain.

The choir of the Old First Presbyterian Church, directed by Dr. William C. Carl, gave Mendelssohn's "Elijah" at the first service in the church since its amalgamation with the Madison Square Church.

A Dudley Buck pupil scored in "Fiddlers Three."

Alfred Cortot, the famous French pianist, who has appeared with the Paris Conservatory Orchestra here, is to give a New York recital in Aeolian Hall.

Between one and two hundred men are to be trained with the Philadelphia Orchestra as military musicians for service abroad.

Charles Trowbridge Tittmann, the concert basso, has been commissioned first lieutenant in the army.

Gaylord Yost suggests that all clubs and societies engaging artists or musical organizations should adopt the slogan "Something American on every program."

H. H. Bellmann writes of his indispensable "Five Book Shelf."

W. H. B. Burnett, the Detroit concert manager, has been spending a few days in New York in consultation with artists and local managers.

Atchbald Sessions is giving a series of nine organ recitals for the Board of Education of the City of New York, Sunday afternoons at the Boys' High School, Brooklyn.

May Mukle has arrived safely in Honolulu.

Samuel Ljungkvist, late tenor of the Royal Opera at Stockholm, has been engaged as soloist of St. Paul's Church, Brooklyn.

The annual American Music Festival at Lockport, N. Y., has been guaranteed permanent financial support.

Arthur M. Abell is writing a series of articles on Music in Europe after the War.

Secretary Daniels was guest of honor at the brilliant historical commemoration at the great centennial pageant given at Springfield, Ill.

Julius Koehl's music cheers Paris Island.

San Antonio supplies soldiers with many musical programs.

Morgan Kingdon sang on the Sub-Treasury steps to an audience of twelve thousand people for the Fourth Liberty Loan drive.

Dora Gibson, soprano of the Chicago opera Association, sang Henry Hadley's "To Victory," on the steps of the New York Public Library during the recent drive.

Clarence Lucas discusses Poland: Her History, Science, Literature and Music.

Bertha Kalich pays tribute to Alice Garrigue Mott.

The St. Paul Schubert Club has engaged famous artists for this season.

The Flonzaleys will open the People's Symphony Concerts at the Washington Irving High School, November 9. The New York Central Shopman's Band made its first trip to New York City to help boom the Fourth Liberty Loan and played in the main concourse of the Grand Central terminal.

Giorgio Polacco has gone to Chicago to join the Chicago Opera Association, with which he will wield the baton this season.

Frieda Hempel will begin her seventh season with the Metropolitan Opera.

Yvonne de Tréville sang the national anthem for a group of allied envoys.

"Freedom for All Forever," by Lieut. B. C. Hilliam, is called the "American Marseillaise."

Clarence Adler discusses "Pauses and Technic" in this issue.

Charles Wakefield Cadman makes some confessions about "Shanewis."

London acclaims Henry Gilbert's "Overture on Negro Themes."

Conductor Alfred Pesce has provided an excellent musical setting for the film "Hearts of the World."

Anna Fitziu and Andrés de Segurrola were well received in Portland, Ore.

Grace Whistler has begun her musicales for the season.

Arthur A. Penn's "The Magic of Your Eyes" still continues its popularity.

Reinald Werrenrath's second "All-English" recital will be given on New Year's Day at Aeolian Hall.

The South American tour of the Bracale Opera Company ended with a fine performance of "Huguenots" at Valparaiso, Chile, on September 27.

Pablo Casals arrived back from Spain on November 2. Nino Tetamo was seventeen years old when he wrote the first of his compositions.

The New York Symphony Children's Concerts have been postponed.

John McCormack, Maggie Teyte and Jacques Thibaud are to appear in a grand war concert at the Metropolitan Opera House Tuesday evening, November 12.

Rosa Powell and Alice Gentle, American sopranos, will debut at the Metropolitan in "Forza del Destino."

Giulio Crimi will sing for the first time at the Metropolitan Opera House in "Aida" during the opening week.

Augusta Cottlow and her kin are helping Uncle Sam. San Francisco's musical season is still being checked by the "flu."

Community opera is coming.

Major General Bell says "Music Wins the War."

UNSOLICITED REMARKS ABOUT

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Music on My Shelves

Two very remarkable books, called "First Solo Book" and "First Duet Book for Piano" have just come to my attention. These books, by Angela Diller and Elizabeth Quail, fill a long felt need, and ought to claim the attention of every piano teacher who has to work with children. Their uncommon worth lies in the fact that they are not only perfectly graded and phrased, but that Miss Diller and Miss Quail have actually succeeded in providing, "in the earliest stages of the child's piano study, material of permanent musical value which shall serve as a basis for the development of his taste." This material consists of folk tunes, modal tunes, chorales, etc., including "pieces of irregular metrical structure"; and when one thinks of the vast amount of commonplace, uninspired, machine-made stuff to which even the best composers are constantly treating us, one can not help but appreciate the wisdom of these two evidently splendid and experienced teachers in omitting, as far as possible, those "original teaching pieces" which are usually anything but original. The supreme simplicity of the arrangements, the absence of those dreadful basses that spoil so many beginners' books and the correlation between the solos and the duets altogether make these books extraordinary and unusual of their kind.

One seldom sees Ravel's "Valse Nobles et Sentimentales" on a program, although they are quite charming and effective. These eight little waltzes are almost too fragmentary to be used separately, but would make a lovely group in themselves, showing Ravel in one of his most Debussy-like moods. Again, in Ravel's "Alberada del Grazioso" from his "Miroirs," there is a hint of Debussy's "Soir Dans Granade" in its sensuous coloring, rhythms and nuances. It will, perhaps, not be so generally liked by students, as it abounds in glissandos in thirds and fourths; but it should prove to be quite an attractive concert piece for the virtuoso.

Artists who are looking for French songs that are modern in style, and yet not too ultra for their taste, may find some to their liking by Arthur de Greef, the Belgian composer. I can especially recommend his "Chants d'Amour."

HENRIETTA STRAUS.

Program Making

It has been complained by a well known American composer that there is a "false habit" of putting American songs at the end of a program—an "unenviable position," because it gives the critics an excuse for leaving before the group, owing to the lateness of the hour. The composer attributes this "habit" to the indifference of the American artist towards American music.

I should like to agree with this composer, because he is honest and sincere, and because he gives us his best; but I can not see that this "habit" is "false," or that the position of the last group is nearly as unenviable as that of the first, which is often spoiled by nervousness and late comers. Besides, as each critic usually has several concerts to attend in the course of the afternoon or evening, he will arrange his time according to expediency, unless there is some particular work he feels he must hear. In either case, he is bound to miss a part of each program, and it is just as apt to be the first as the last. As to the indifference of the American artist, he generally has to look through hundreds of American songs before he can find a suitable group, and as he almost invariably has an American group, it is hardly fair to accuse him of an attitude of indifference.

There is, however, a very logical reason why the American artist should and does put this group last. There is always a certain strain attendant upon giving and listening to songs whose language and style have to be acquired; and so it is much wiser to end with an American group, because it is native to both artist and audience and suffers less from the relaxation that inevitably comes at the close of a recital. Unfortunately, as long as our composers remain addicted to uninspired texts and careless scansion of verse, and are content with mere fluency of expression, our songs will be lacking in that depth and intensity and beauty which can only be written with the heart's blood, and which alone make them worthy to be the climax of a program.

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WHAT THE JURY THINKS

Guionar Novaes, October 28

Tribune.
 In Schumann's "Fantastic Pieces" she found a peculiar opportunity to exhibit her powers at their highest.

Times.
 With the "Fantastic Pieces" she was at home.

Sun.
 The high water mark of the recital was the delivery of the Chopin G minor ballade.

Herald.
 In the Schumann pieces she played with bewitching art.

Herald.
 She developed a passionate feeling (in Chopin's ballade) which thrilled her hearers.

Sun.
 Her velvet fingers plunge down into the cool depths of the keys.

Evening World.
 Garbed in black and gold and looking for all the world like a veritable Carmen.

Evening Post.
 She is a Schumann specialist.

Evening Post.
 In Schumann she displayed a romantic spirit which would have hugely delighted the composer himself.

Harry Anderton's Piano Recital, October 28

Herald.
 He played MacDowell's "Tragic" sonata in a highly impressive manner.

Herald.
 The Chopin berceuse was played with consummate delicacy, and the valse, E minor, fell from his fingers like a shower of raindrops from a branch.

Herald.
 MacDowell's "Keltic" sonata, which received such a splendid treatment from Harold Bauer the other day.

Augusta Cottlow's Piano Recital, October 28

Evening Sun.
 Bach-Busoni toccata in C she did not miss any of the melodious beauty of the slower passages.

Tribune.
 Her command of tone color was evident in the Chopin nocturne.

Herald.
 She played MacDowell's beautiful "Norse" sonata.

Evening Post.
 MacDowell's "Norse" sonata—this highly dramatic and powerfully beautiful work.

Evening Post.
 Busoni's greatest work is done in his Bach transcriptions.

Paris Conservatoire Orchestra, November 3

Sun.
 The orchestra with a technical finish perfectly ravishing.

Globe.
 There has never been a reading here (Berlioz's "Fantastique") of such steady cumulative effect.

American.
 The vigor and virility of her attack, the conscious effort to avoid all semblance of sentimentality, the emphasis laid on dramatic effect were not wholly compatible with the poetic fancy of these familiar tone pictures.

American.
 She had not fully penetrated into the romantic spirit of the composer (Schumann).

American.
 In the G minor ballade she did not rise fully to the composer's message.

Sun.
 Curiously enough, the performance of these . . . was the least commendable of her series.

Mail.
 Her Chopin ballade had no climactic force.

Evening Sun.
 There is something akin to the penetration of hot, strong sunlight in the reach of her playing to the hearer.

Mail.
 In a costume that suggested something of the Valkyrie.

World.
 The Schumann work was spasmodic in rhythm and much too jerky.

American.
 She had not fully penetrated into the romantic spirit of the composer (Schumann).

Times.
 The poetry was missing.

Times.
 The berceuse and the E minor valse were merciless in their rigidity and lack of charm.

Sun.
 Even Harold Bauer could not reach his own highest level when he played the "Keltic" on October 19.

Her treatment of the piece was muscular and noisy—the kind of noise which almost convinces one that the piano is an unmusical instrument.

Globe.
 Her playing of Chopin was singularly unsympathetic, even a bit repellent.

Globe.
 Much of the work sounds like uncertain striving, degenerating at times into pompous and noisy triviality.

Globe.
 (See above.)

Herald.
 (Berlioz's "Fantastique") Mr. Messenger was inclined to be a little dilatory and long drawn out.

Thelma Given, November 3

Globe.
 The gods planted fire in her breast and every tone she draws is warm and vital.

Evening Sun.
 She is an expert technician, and that she can finger with the best of them goes without saying.

American.
 Always was her tone sweet and expressive.

American.
 The fingers of her left hand are fleet and reliable messengers of her skill.

Sun.
 Her performance of the Vitali chaconne made known a violinist demanding large respect.

Times.
 She becomes monotonous both in mood and tone coloring.

Times.
 There were blurred runs.

Tribune.
 Her tone lacks something of warmth and vibrance.

Herald.
 Sometimes her technic borders on the slovenly.

Herald.
 In her performance Vitali became dull and devitalized.

Macbeth Replaces Barrientos at Detroit

W. H. C. Burnett, vice-president of the Central Concert Course of Detroit, on his present visit to New York secured Florence Macbeth, of the Chicago Opera, to replace Marie Barrientos, who had been engaged to sing November 12 in Detroit, but had not yet returned here from Spain. Something similar happened last year when Florence Macbeth was called upon by Mr. Burnett to replace Galli-Curci, but owing to other engagements she was unable to accept. However, this time Mr. Burnett has been more fortunate. The entire Detroit Arcadia is sold out for November 12, and Miss Macbeth will have an audience of five thousand to greet her.

As an added attraction for the same concert, the Central Concert Company has engaged the latest New York sensation, the young baritone, Eugene Berton, who, unheralded, sprang into public favor over night after his New York debut at Aeolian Hall Saturday afternoon, October 26. This gifted baritone took both audience and critics by surprise.

November Demands on Ornstein

Leo Ornstein's first appearance with the New York Symphony Orchestra at Carnegie Hall, New York, October 31, was a notable event. He was stormily applauded by the public and lauded in no uncertain terms by the press. This young American composer-pianist is to give two recitals in New York, November 12 and 16. His other November dates are Montreal, November 17; Rochester, November 19; St. Louis, Mo., November 22; Milwaukee, Wis., November 25; Philadelphia, Pa., with Philadelphia Orchestra, November 29 and 30. He is also to play at the New York Hippodrome, Sunday, December 1.

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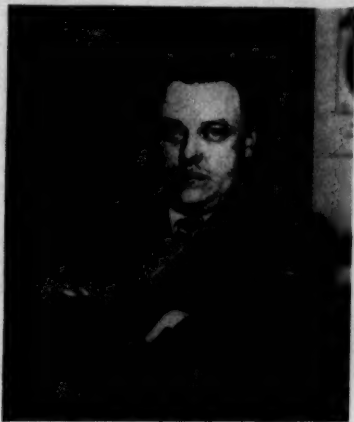
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OBITUARY

V. H. Strickland

V. H. Strickland, managing editor of the *MUSICAL COURIER* died of double bronchial pneumonia on Sunday, November 3, at his home, 420 West 119th Street, New York.

Mr. Strickland was born in Anderson, S. C., on January 27, 1891. He remained in the South until he was nineteen



THE LATE V. H. STRICKLAND.

years old, being educated at Furman University, Anderson, and at Macon, Ga. Coming to New York, he was employed in an editorial capacity on a number of periodicals, joining the *MUSICAL COURIER* force in 1915. He served as this paper's representative in Boston for two years and was brought to the New York office in October, 1917, to take the managing editor's desk, where he remained until his death.

He is survived by his mother, one brother, and a sister, Lily Strickland Anderson, the composer.

Anne Arkadij

Anne Arkadij, mezzo-soprano, who became quite well known in the professional world as a singer of songs some two seasons ago, died in Washington, D. C., where she recently had been teaching singing. Miss Arkadij, whose real name was Comstock, was born at Rome, N. Y. She studied abroad and was engaged for opera in Germany when the war broke out and she was compelled to return home.

Harold Edel

Harold Edel, aged twenty-nine, managing director of the Strand Theatre, New York, died last week of pneumonia. He had been particularly interested in building up the musical part of the entertainment at his establishment, and placed the late Oscar Spireescu at the head of its orchestra. Mr. Edel leaves a widow and a two year old son.

Eleanor Newman

Eleanor Newman, the wife of Ernest Newman, the well known English music critic and litterateur, passed away on October 13, after a long illness, at a nursing home in Birmingham, England.

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Another War Concert at Metropolitan

The Allied Theatrical, Moving Picture and Musical Team has arranged for a grand concert at the Metropolitan Opera House on Tuesday evening, November 12, and the following prominent artists have volunteered their services for the occasion, the entire net proceeds of which will be devoted to Allied war charities: John McCormack, representing America; Maggie Teyte, Great Britain, and Jacques Thibaud, France. The immediate management of the concert will be in the hands of Charles L. Wagner and his associate manager, Daniel McSweeney, both of whom also have volunteered. Tickets will go on sale Friday of this week, at the Metropolitan box office, at the usual ticket agencies (acting without commission) and through the members of the team.

Klibansky Pupil with

St. Louis Symphony Orchestra

Elsie Diemer, a pupil of Sergei Klibansky, has been engaged to sing in two concerts with the St. Louis Symphony Orchestra, January 3 and 5. Mr. Klibansky gave a pupils' recital at Wanamaker's November 6.

Cora Cook will sing at a concert given by the Institute of Applied Music on November 22. Betsy Lane Shepherd's concert at Aeolian Hall has been changed to November 22.

Lotta Madden Recital November 15

Lotta Madden, the dramatic soprano who "came out of the West" last winter and succeeded in immediately winning recognition and laurels with her first New York recital, will be heard at Aeolian Hall, New York, on the evening of November 15. She has prepared a program which gives much space to American composers.

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A New Organ

Liverpool, England, October 10, 1918.

The only events worth recording during the last few months have been a series of organ recitals on the fine new organ erected by Rushworth & Dreaper in the Hope Street Unitarian Church, which has been incepted by the resident organist, Dr. A. W. Pollitt, who, by the way, has

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been appointed chorusmaster of the Philharmonic Society, vice Alfred Benton. These interesting displays were entrusted to Alfred Hollins, the celebrated blind organist of St. George's, Edinburgh; F. Gostelow (Luton), H. Walton (Glasgow), C. W. Perkins (Birmingham), W. G. Alcock (Salisbury), and the veteran Dr. Kenrick Pyne (Manchester). Each of these eminent artists gave of his best, and the fact that the church was crowded at each recital, at which Pastor Mellor presided, is evidence of the success of the scheme. Pollitt himself gave an additional recital which was by no means the least important incident. Another list of a similar nature will be inaugurated October 17, by G. D. Cunningham of the Alexandra Palace, London.

Philharmonic Plans

The prospectus of the Philharmonic Society is not yet complete, but up to the present the guest-conductors include Sir Henry Wood, Landon Ronald and Eugene Goossens, Jr., while the names of Alfred Cortot and Adela Verne are underlined for piano soli. The singers, so far, are to be Carrie Tubb, Mignon Nevada, Pauline Donald and Vladimir Rosing, and Arthur Catterall will resume his duties as chef d'attaque. Schubert's octet and Elgar's "Dream of Gerontius" are to be revived. Eight dates have been provided for, from October 29 to April 1, inclusive, and, with the exception of the first and last, will be held on Saturday afternoons to conform with the lighting regulations.

Concerts and Opera

Rushworth & Dreaper, the local agents of the MUSICAL COURIER, have compiled a generous list of concerts, the principal of which are piano recitals by Mark Hambourg, Benno Moiseiwitch and Frederick Dawson and several local people, six chamber concerts by the Catterall Quartet under the auspices of the Rodewald Society, and a lecture recital by Marie Brema.

Crane & Sons are also in the field with a large and varied program which was successfully inaugurated by Hilda Cragg-James (contralto) and Joseph Greene, pianist, and W. W. Kelly is in the field with an operatic season at the Shakespeare Theatre extending over three months. Notwithstanding the disturbed conditions of affairs, Liverpool will not altogether be left high and dry as far as music is concerned. W. J. B.

Harold Gleason Locates in New York

Harold Gleason has accepted the position of organist-director at the Fifth Avenue Presbyterian Church, New York, succeeding W. L. Farnam, who enlisted in the Canadian Army. This young man comes to New York from Boston well equipped for so important a position.



HAROLD GLEASON,
Concert Organist.

both in point of experience and artistic ability. In Boston he was associated with Mr. Farnam at the Emanuel Church, having the use of the big 138 stop Casavant organ. Mr. Gleason also held the important position of director of the Boston Music School Settlement, being associated with Walter Spaulding, head of the music department at Harvard.

Before going to Boston, Mr. Gleason was located in southern California, playing at leading churches and earning an enviable reputation as concert organist.

One critic speaks of his work as "technically brilliant, marked by a sincere and thorough musicianship."

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Mme. Callaway-John Heard at Amaganset

Mme. Callaway-John, lyric soprano, artist-pupil of F. X. Arens, recently gave a song recital for the benefit of the Red Cross Society, at Amaganset, L. I., where she has a summer home. Her numbers included: "Deh pin a me non vescondette" (1640), (Bononcini); "Maman Dites-moi" (18th century bergerettes); "Sweet Nymph, Come to Thy Love," (Morley); "In quelle trine morbide" ("Manon Lescaut"), (Puccini); "La Papillon," (Fourdrain); "Ouvre tes yeux bleus," (Massenet); "When I Bring You Colored Toys," (Carpenter); "Red, Red Rose," (Cottet); "Somewhere in France," (Hartman); "Old French Martial Air," (Hartman); "Spring," (Coenen), with Miss Brooks at the piano. On this occasion Mme. Callaway-John more than sustained her previous record by exquisite beauty of voice, its thorough cultivation, and her fine style and interpretation, which lends itself equally well to the grave and gay. A goodly sum was realized for the Red Cross.

New York Philharmonic Needs Money

The New York Philharmonic Society, through Henry E. Cooper, treasurer, has issued a statement "To friends and patrons of the Philharmonic Society of New York," stating that the directors have procured pledges of about \$55,000 to meet the needs of the seventy-seventh season, opening next week. "We absolutely need \$15,000 more," said the statement, "and to take care of last year's deficit, still standing, we need a total of \$40,000." The appeal is made for pledges from the society's future audiences and the public at large on behalf of "this old New York institution." The money is needed, and represents the difference between probable expenses and the society's income from concerts and from the Pulitzer Fund.

Recent Engagements of Klibansky Pupils

Lotta Madden was engaged for a concert at Vassar College, Poughkeepsie, November 6 and for another in New Rochelle, N. Y., November 8.

Elsie Diemer has been engaged as soloist at the North Presbyterian Church, New York, and for a concert at the Lucy Cobb Institute, Athens, Ga., in December.

Charles Derickson is singing a leading part in the new Review at the Palais Royal.

Grace La Salle sang on November 3 at a concert of the Theatre Assembly League.

Evelyn Siedle has been engaged as substitute at St. Andrew's M. E. Church, New York.

Una Festa della Lega

The New York Lega Musicale Italiana held the first of a series of club festivals at its new house in West Seventy-fourth Street on Sunday evening, October 27. The program opened with a conference conducted by P. Pirovana Pallavicini, followed by a musical program in which the artists were: Paolo Tuzzo, tenor; Maria Almagia, soprano; Mario Laurenti, baritone; Ada Dal Vagos Lombardi, pianist, and Emanuele Gatti. A large number of the club members was present and the evening was most enjoyable.



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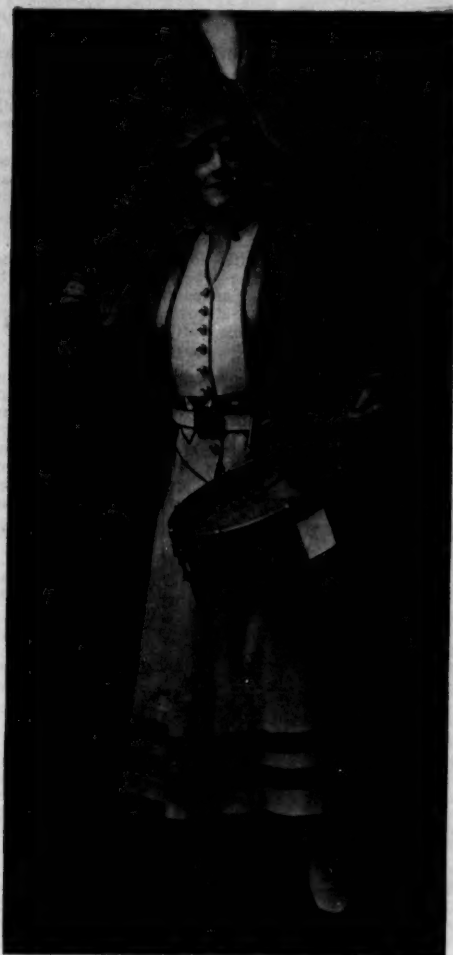
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FRIEDA HEMPEL,

Who will begin her seventh season at the Metropolitan Opera House, next Thursday evening, November 14, by singing one of her most famous roles—Marie in "The Daughter of the Regiment."

Grace Kerns to Return from France in November

Grace Kerns, the charming American soprano who sailed for France last June under the auspices of the Y. M. C. A. and who has been singing steadily for the boys ever since, was due in New York on November 5. When Miss Kerns left in June, the understanding was that she



GRACE KERNS,

Soprano, who was due from France on November 5.

was to be gone just three months, as she occupies the very important position of soprano soloist at St. Bartholomew's Church, New York, and her services were needed there, but at an urgent request from Y. M. C. A. headquarters cabled from Paris, her leave of absence was extended two months more. In their cable the Y. M. C. A. stated that Miss Kerns had met with such success that requests were coming from all along the line for her. It will be very interesting to hear some of her experiences upon her return.

OPPORTUNITIES

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Spalding Offered European Tour

Albert Spalding, the famous American violinist, now a lieutenant with the American aviation forces in Italy, has been offered a contract for another European tour after the completion of the war by Alfredo Carlotti, impresario of Milan, Italy. Mr. Spalding's last tour of the Continent was in 1913 and included engagements in England, France, Italy, Germany, Austria, Holland, Belgium, Norway, Sweden, Denmark, Russia and Africa. Since his enlistment, nearly a year and a half ago, he has cancelled all professional engagements but has appeared a number of times at benefits for charity. Mr. Spalding has not decided if he will accept the Carlotti offer or not, before returning for his next American tour.

Marie Tiffany Back in New York

Marie Tiffany, soprano of the Metropolitan Opera Company, has been away since early in September on a concert tour, but was obliged to abandon the dates included in the last two weeks of the trip on account of the epidemic of influenza and to return to New York earlier than she had intended. There is promise of a very busy season for her.

Edna de Lima's Recital Postponed

The concert of Edna de Lima, soprano, which was to have taken place at Aeolian Hall, New York, on Monday afternoon, November 4, was postponed until later in the season, owing to the illness of the young artist.

MARVIN MAAZEL

FIRST RECITAL

AEOLIAN HALL,
OCTOBER 24, 1918



"He is a youth of genuine musical gifts."—*N. Y. Times*.
"Certainly one of the most accomplished pianists of the day."—*N. Y. Herald*.

MARVIN MAAZEL PLAYS AT AEOLIAN HALL

FEW pianists of his age now before the public are as accomplished as Marvin Maazel, who played an exacting programme last night in Aeolian Hall to a discriminatingly appreciative audience.

Last night's concert marked Marvin Maazel's first public recital and revealed him as a full-fledged artist, well over the threshold of an exceedingly promising career.

Already Mr. Maazel commands a *virtuoso technique*, as was made evident in Chopin's Sonata, opus 35; Liszt's "Valse de Mephisto" and Godowsky's intricate and elaborately difficult Symphonic Metamorphoses on Strauss' "Wine, Women and Song." He seems to employ his powers in bombastic display, however, preferring to address his appeal to those who look below the glittering surface. Indeed, there were times when he allowed modesty and reserve to curb his natural emotional impulse inordinately. In Liszt's Mephistophelian Waltz music, for example, which he took at an unusually fast pace, a little more dramatic stress and emphasis would have been welcome. Yet that would have been well nigh impossible at the relentlessly swift tempo he had adopted.

Delicacy rather than force was characteristic of Maazel's performance last night. A feathery touch is his, and he has acquired great skill in playing rapid passages clearly with lightly scurrying fingers. But the claws of a young lion lie concealed in the soft paw, and, no doubt, will flash out more frequently than they did last night as Marvin acquires greater independence.—*N. Y. American*.

STACCATO STUDIES BY A PROMISING YOUNG PIANIST

MR. MARVIN MAAZEL, a young pianist who challenged public judgment by giving a recital in Aeolian Hall last night, in the first group of pieces which he played made a fine exhibition of digital skill and disclosed a nice appre-

ciation of clean articulation and repose. He did this in three compositions, the transcription of Bach's Chaconne, for violin, made by Busoni; the Brahms transcription of a gavotte by Gluck, and the first book of variations by Brahms on a theme by Paganini.—*N. Y. Tribune*.

BUT it was when Mr. Maazel came to Chopin that he was at his best, and that best was rarely good. The Sonata, op. 35, was a most suggestive interpretation, replete with feeling and dignity. The Funeral March was not over sentimentalized, but made a deep impression. The gossamer texture of the same composer's Etude, op. 25, No. 26, was exquisitely reproduced, while in the Liszt Concert Etude and Valse "Mephisto" the pianist showed an amazing technique. Mr. Maazel is certainly one of the most accomplished young pianists of the day.—*N. Y. Herald*.

RIISING YOUNG PIANIST IS HEARD IN INTERESTING COMPOSITIONS

AN interested audience last evening applauded the fine playing of Marvin Maazel at Aeolian Hall, where he displayed an exceptionally fine technique and manner in a well chosen program of the works of Chopin, Liszt, Godowsky, Liadow, Bach, Brahms and other master composers. The Chaconne, Bach-Busoni, served as a favorable introduction, followed by the Brahms-Paganini Variations, op. 35, book 1. *Intensity of feeling and fine imagination* were apparent in his playing of a Chopin Nocturne, and brilliance of color and fancy in the symphonic metamorphoses on J. Strauss' Valse, "Wine, Women and Song" by Godowsky.—*N. Y. Telegraph*.

But to all his interpretations he gave something of individuality, without at the same time ever disregarding significant traditions. Most notable, perhaps, was his humanizing of the Bach Chaconne, which so often becomes in the hands of strenuous pianists a mere exercise of the finger muscles.—*N. Y. Evening Mail*.

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STEINWAY PIANO

NEXT RECITAL: AEOLIAN HALL, FRIDAY EVENING February 7, 1919

CHICAGO SYMPHONY CONCERTS REOPEN INTERRUPTED SEASON

Eric Delamarter Conducts and Toscha Seidel Is Soloist—Carl D. Kinsey's Birthday—Bauer Recital Cancelled—Letitia Kempster Barnum Ranks Among Foremost Teachers—Czerwonky Recital Postponed

Chicago, November 4, 1918.

The musical season, which had been interrupted right after its start by the unwelcome visit of the influenza, was most auspiciously reopened with the regular pair of concerts given at Orchestra Hall on Friday afternoon and Saturday evening by the Chicago Symphony Orchestra under the direction of Assistant Conductor Eric Delamarter and brought forth as soloist Toscha Seidel, another phenomenon of the bow, who made his debut on this occasion in this city. The ban on public gatherings was most beneficial to Mr. Delamarter, who profited greatly by the enforced ruling of the health commissioner to get better acquainted with his men and to prepare his programs. The backbone of the program was the reading of the Enesco E flat symphony—a work which was presented to the symphony habitues by Stock. Mr. Delamarter proved well acquainted with the most minute desire of the most famous Roumanian composer and the results obtained under his guidance were highly satisfactory. The Sinding "Rondo Infinito" was also deserving the applause it received at the hands of the audience.

The interest of the second concert was centered on the soloist, Toscha Seidel. It seems strange that in order to judge the musical worth of a work—be it opera, oratorio,

symphony or lesser outputs—the critics of today must make comparisons between such and such composers, and since the apparition in the violinistic world of that other genius from the Auer studio, every violinist has to be compared to Heifetz. This is unfair, not only to Seidel, but to all other violinists. The above lines are not written as an apology for Toscha Seidel's playing. His talent and his art are also supreme and his reading of the Tchaikowsky violin concerto, though not impeccable as to intonation, was nevertheless admirable as to interpretation. It may be said that Conductor Delamarter and his men were given a hard task by this young wizard's exceedingly temperamental reading of the concerto, and remarkable, indeed, was the fact that the orchestra was able to keep in unison with the runaway violinist. It was exhilarating and the audience was astounded with the dazzling virtuosity, unsurpassed technical equipment, beauty of tone, tremendous temperamental display exhibited in the number Mr. Seidel had chosen for his debut in America with orchestra. All those present on this occasion will no doubt be on hand on November 26, when the newcomer will give his first Chicago recital.

Carl D. Kinsey's Birthday

Carl D. Kinsey, the astute general manager and vice-president of the Chicago Musical College, celebrated his thirty-ninth birthday with a private party at his home at the Edgewater Beach Hotel on All Saints' Day, Friday, November 1.

Harold Bauer's Recital Canceled

The opening of F. Wight Neumann's season will be delayed again by the cancellation of Harold Bauer's recital announced for Sunday afternoon, November 3. Mr. Neumann announced that this was due to "imperative reasons of health."

American Conservatory of Music Notes

Some of the recent teaching engagements by graduates of the American Conservatory are as follows: Samuel

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for
1918-1919

Stewart, director of music, Upper Peninsula Conservatory of Music, Marquette, Mich.; Elsie Lincoln, teacher of music, Cornell College, Mount Vernon, Ia.; Ethel Miller, teacher of voice, College of the Pacific, San Jose, Cal.; Dora Schmidt, teacher of voice, College, North Carolina; Eleanor Smith, teacher of voice, Rush College, Holly Springs, Miss.; Hazel Abraham, teacher of piano, Sue Bennett College, London, Ky.

The American Conservatory resumed its Saturday afternoon series of public entertainments with a recital by Earl Blair and Warren K. Howe, November 2.

Chicago Musical College Notes

The concerts of the Chicago Musical College were resumed this Saturday morning at eleven o'clock in Ziegfeld Theatre. An interesting program was interpreted by students in the piano, violin and vocal departments.

Felix Borowski lectured Saturday morning in Ziegfeld Theatre on "The Music of the Early Christian Church."

Letitia Kempster Barnum

Letitia Kempster Barnum, president of the Chicago School of Expression and Dramatic Art, ranks among the most distinguished of the teachers of expression and trainers of the voice. She is more widely known as a former director of the School of Expression of the Chicago Musical College, a position she occupied for fifteen years with much distinction until the advent of her present institution. Her research is wide. Her intellectual



LETITIA KEMPSTER BARNUM.

qualities and personality are unusual and well adapted to insure success as an instructor. Her present institution has been broadened far beyond the scope of former undertakings and possesses facilities which leave little to be desired by those seeking tuition in voice training or dramatic art.

Mrs. Barnum has surrounded herself with a faculty which she declares has been selected from the very best array of available teachers in America, regardless of all considerations save character, artistic worth and adaptability for their various departments. Some of them are from among her former graduates. The school is on the sixth floor of the Fine Arts Building, and is equipped with spacious studios and a recital hall for the production of plays, playlets, etc.

Agnes Lapham's Chicago Recital

Much interest is attached to the piano recital of Agnes Lapham next Sunday afternoon, November 10, at 3:30, at Kimball Hall, under the direction of F. Wight Neumann. Hers is the story of a Kansas girl who through her own efforts came to Chicago and made an enviable reputation among the best musicians of the city.

Richard Czerwonky Postpones Recital to November 17

On account of the prevailing influenza epidemic, Richard Czerwonky, the widely known violinist, was compelled to postpone his Chicago recital at the Playhouse to November 17. He will play the following well arranged program: The Bach chaconne for violin alone, the d'Ambrasio B minor concerto, and two groups of shorter numbers containing Spalding's prelude in B major, Hochstein's "Menuet in Olden Style," Stoessel's humoresque, "Serenade" (Macmillan), "Etude Melodique" (Rode-Elman), "Improvisation" (Gustav Saenger), "Reverie" (Enrico Polo), and Czerwonky's own dance. Mr. Czerwonky has just been informed by his publisher, Carl Fischer, that his

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revision of the "Great Daily Studies for Violin," by Florian Zajic, the great Bohemian violinist and one of Mr. Czerwonky's former teachers, has just come from the press.

Rose Lutiger Gannon's Engagements

Since the opening of the season Rose Lutiger Gannon has been constantly busy, and engagements for the popular contralto are becoming more and more numerous as the season progresses. On Friday of this week Mrs. Gannon gave a concert at Monroe, Wis., and she has been engaged for one which will be presented next week by the Harmonic Club, Clinton, Ia., and also for the performance of "The Messiah" by the Evanston Musical Club on December 16.

Bertha Beeman Pupil to Teach

Luella Chapman Pierce, a Bertha Beeman pupil, has accepted a position on the faculty of the Sherwood School to teach voice for the coming year.

Musical News Items

The board of directors of the Lakeview Musical Society announces four artists' concerts to be given at the Parkway Hotel during the season. Graham Marr, baritone, of opera and oratorio fame, will give a recital following the president's reception, Monday afternoon, November 11, at the Parkway Hotel. The subject of the Active Members' concerts for the season will be "Music of the Allies."

Herbert Gould, navy department song leader at Great Lakes, Ill., talks on the value of singing in the training camp before the Musicians' Club of Women on Monday afternoon, November 4.

The Bush Conservatory presented Harold Triggs, pianist; Afra Kirsch, mezzo-soprano; Ebba Sundstrom, violinist, and Helen Hovey Daniel, soprano, in recital Saturday afternoon, November 2, at the Conservatory Recital Hall.

JEANNETTE COX.

Wershinger Elected Conductor

John Wershinger, whose residence studio is at 50 Morningside avenue, New York, where he gives vocal and piano instruction, is also widely known as a choral conductor. Many prominent choral societies have followed his baton, and prominent vocal and instrumental artists appeared with these societies under his direction.

Just recently Mr. Wershinger was elected conductor of the New Jersey Choral Society, Hon. James Minturn, president. This organization is made up thus far of Hudson County societies, and it is expected that it will soon include choral societies throughout the State of New Jersey. It is the aim of this new enterprise to devote all its energy to the cultivation of a first class distinct singing society which will soon be destined to play a vital part in the musical life of the State.

Mr. Wershinger also has his own school of musical art, 903 Broad street, Newark, N. J., under whose auspices many recitals are given each year.

"Women of the Homeland" a Club Song

Hamblen's "Women of the Homeland" is being taken up by the musical clubs all over the country, and it appears on nearly all the important programs of those organizations. The reasons for the popularity of the piece are its text appeal, its stirring march melody, and its singableness and playableness. "Women of the Homeland, in its rapid rise to nationwide success, has demonstrated how pure sentiment and melody in a song are sufficient to insure its general acceptance without the adventitious aids of tom tom beating and sensational advertising and "plugging" (most horrible of publishers' expedients). In the way this Hamblen song has been brought to the front legitimately and with the utmost dignity, a splendid example has been set by its discoverers and sponsors, Leo Feist, Inc.

Garziglia Piano Recital November 29

Felix Garziglia will give his postponed piano recital, originally scheduled to take place at Aeolian Hall, November 1, on Friday evening, November 29.

A GLANCE AT THE CHICAGO OPERA PERSONNEL

Season to Begin with Numerous New Artists, Both Americans and Foreign

While the clientele of the Chicago Opera is always greatly interested in the returning favorites in the casts from one season to another, there is an equally strong interest from another tangent: Whose are the new voices to be heard and the new faces to be seen in the coming season.

Such established favorites as Mmes. Galli-Curci, Garden, Raisa, Fitzu, Sharlow, Lazzari, Van Gordon, Berat; Messrs. Muratore, Baklanoff, Rimini, Stracciari, Lamont, Maguenat, Arimondi, Huberdeau, Nicolay, Trevisan and others who remain for the coming season are expected and welcomed by opera-goers as a matter of course.

But at the same time curiosity is keen as to the added notables from the foremost opera houses of Europe, North and South America, who come to the Chicago Opera this year, some of them to make their first appearance in the United States, and others bringing pleasant recollection of their artistry in former grand opera seasons in Chicago.

One of these newcomers of whom reports indicate great promise is Yvonne Gall, the noted French soprano, formerly of the Paris Opéra and during the past summer one of the bright particular luminaries at the Teatro Colon in Buenos Aires. One of these echoes of her achievements in South America has come in a letter to Herman Devries, critic of the Chicago American, from his nephew, Henri Buesser, who has been conducting at the Colon, in which the latter states that Mme. Gall and Miss Raisa have divided the highest honors of female stars there, and recounts the especial successes of the first in "Thais," "Faust," "Romeo and Juliet" and "Herodiade," and of the second in "Aida," "Norma," "Un Ballo in Maschera" and other operas. The same letter tells of similar successes of Giacomo Rimini and Marcel Journet. All of these artists are expected to arrive in Chicago early in November.

Another noted French soprano to come to Mr. Campanini's forces later in the season is Marthe Chenal, also of the Paris Grand Opera, and of the Opera Comique. Mme. Chenal was announced for last year, but was unable to fulfill the engagement. She informs the Chicago Opera administration that her difficulties of a year ago have been entirely overcome and gives assurance that she will surely come for the last half of the season at the Auditorium. Likewise from the Paris Grand Opera come two leading tenors, John O'Sullivan to make his American debut early in the season and Charles Fontaine to be introduced here later. Auguste Bouillier, the Belgian baritone from La Monnaie of Brussels and Covent Garden, London, comes for the French repertoire.

To the strength of the Italian division Mr. Campanini is bringing Alessandro Dolci, rated the foremost dramatic tenor now in Italy, and Guido Ciccolini, formerly successful in lyric roles at Costanzi, Rome, and lately approved in this country in concerts and recitals as well as in phonographic mediums.

Returning artists of former seasons are Florence Macbeth who was popular in casts at the Auditorium three years ago; Marcel Journet, whose absence of two years has not dimmed recollection of his fine interpretations in this organization; Irene Pavloska, mezzo-soprano, who has been absent for a year; and Evelyn Parnell, formerly of the Boston Opera, who was a guest of the Chicago company last season.

Other additions to the personnel are Dora Gibson, an American soprano, formerly of the Royal Opera at Covent Garden, London; Dorothy Jardon, another native soprano recruited from lighter musical fields; Margaret Namara, also an American soprano, formerly of the Boston Opera and later notable in concert; Mario Valle, until recently baritone of the Reggio in Turin; Vira Amazar, soprano, formerly of the Petrograd Opera; Lodovico Oliviero, of the former tenor list of San Carlo, Naples; William Rogerson, a young tenor of Chicago; Sylvia Tell, the first American dancer to occupy the designation of premiere danseuse in an organization of this standing; Andreas Pavley and Serge Oukrainsky, formerly with Mlle. Pavlowa and the Imperial Russian Ballet, en-

AEOLIAN HALL

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Thursday Evening, Nov. 14, 1918

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- MINUET in E flat - Mozart
- MOMENT MUSICAL, No. 6 - Schubert
- RONDO in E flat - John Field
- II. SONATA IN B MINOR - Liszt
- III. NOCTURNE, Op. 27, No. 2 - Chopin
- IMPROMPTU, Op. 36 - Chopin
- MAZURKA, Op. 59, No. 3 - Chopin
- OLONAISE, Op. 53 - Chopin

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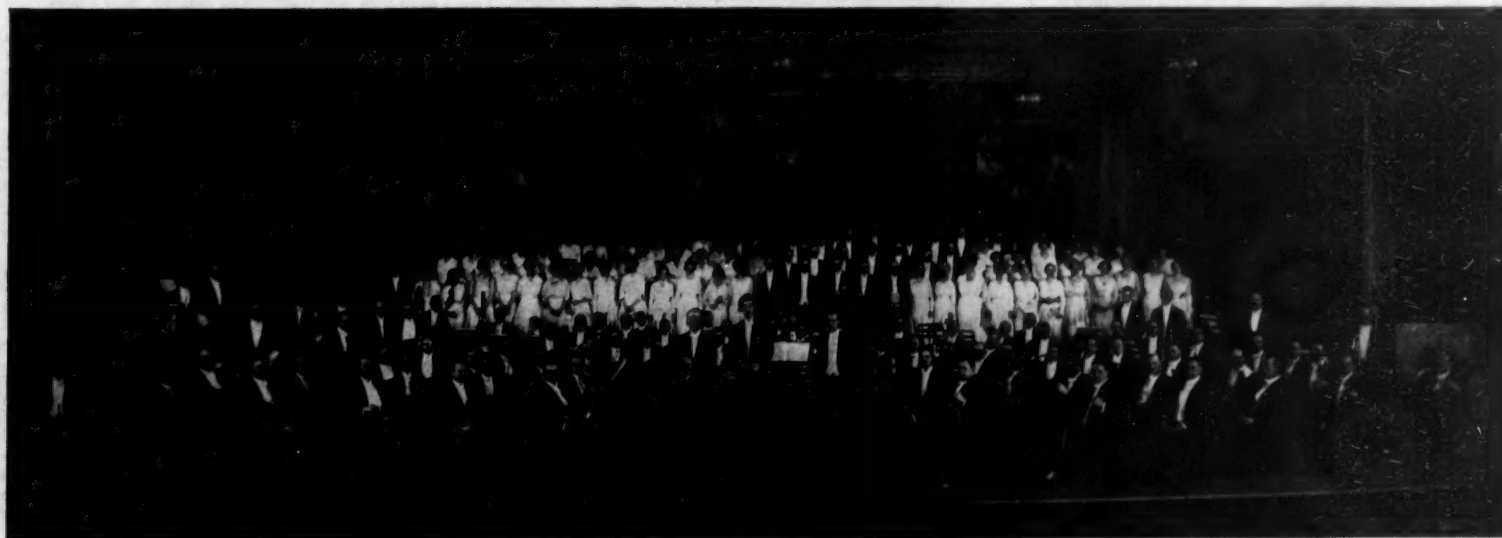
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RICHARD CZERWONKY,

Violinist, who will give a recital in Aeolian Hall, New York, on the afternoon of November 13, was a pupil of the celebrated Joachim. His American debut was made with the Boston Symphony Orchestra in 1907. During recent years he has been heard in all parts of the country with the Minneapolis Symphony Orchestra, of which he was concertmaster until the end of the 1917-18 season.

gaged for special performances in the coming series. Besides Maestro Campanini, Marcel Charlier and Giuseppe Sturani, who were of the former organization, two other conductors of importance, Giorgio Polacco, formerly of the Metropolitan, and Louis Hasselmanns from the Paris Opera, have been called to the staff. Emile Merle-Forest, whose work last season wrought excellence in the mis-en-scene, will again be the stage director. Associated with him are Harry W. Beatty, technical director, and Peter J. Donigan, scenic artist.



HOW A JAPANESE CONDUCTOR LOOKS.

In the accompanying photograph is shown a scene taken by flashlight at Carnegie Hall, New York, on the occasion of the first orchestral concert, given in New York, October 16, by Kosak Yamada. It was in fact the first symphony concert ever conducted in this country by a Japanese leader. Mr. Yamada is shown on the conductor's platform and at his right is Clarence Whitehill, and on the left is seen Charles A. Baker, who handled the organ at the concert. In the rear are members of the New Choral Society, who sang several of the Yamada works for massed voices and orchestra. Our Japanese visitor proved himself to be a composer of remarkable skill in the Occidental sense, and established himself firmly in the estimation of the New York public and the local critics as a musician to be taken seriously, and to be counted a promising possibility for the future. As a wielder of the baton, he showed himself possessed of executive force, firm rhythm, and sensitive knowledge of tone coloring. In fact, he exhibited all the elements of the complete mastership of the art of directing a large modern orchestra.

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AGENTS ALL OVER THE UNITED STATES AND IN AUSTRALIA



(1) Lily Strickland, the young American composer, with her husband, J. Courtney Anderson, snapped in front of one of the old Spanish missions in San Antonio, Texas. (2) On the New Mexico-Colorado border at Raton, where the desert ends and the hills begin. (3) Mr. and Mrs. Anderson achieve one of their ambitions; the picture shows them on top of Pike's Peak, which they had just conquered. (4) The primitive life. The composer and her husband are eating their evening meal at a temporary camp near Ft. Worth, Texas. (5) In the Garden of the Gods. The couple with Mr. and Mrs. Anderson are friends from Waco who accompanied them on the trip. (6) A snapshot taken at Camp MacArthur, Waco, Texas, where Mr. Anderson is the general director of the Y. M. C. A. The young man at the left is one of his assistants. (7) Resting in the Royal Gorge, Col.—Mr. and Mrs. Anderson and their Maxwell knock-about. These pictures were snapped last August during the novel vacation spent by the composer and her husband. During three weeks—the duration of the latter's leave of absence from Camp MacArthur—Mr. and Mrs. Anderson visited five states and traveled more than three thousand miles by automobile. They carried a complete camping outfit, which enabled them to stop for the night wherever they felt disposed. They were accompanied on the trip by one of Mr. Anderson's fellow workmen in the Y. M. C. A. at Camp MacArthur and the latter's wife.

MAKING THE ARMY SING

This paper has received the attached letter from Tyndall Gray, former MUSICAL COURIER representative at San Diego, Cal., who resigned in order to go abroad with the Y. M. C. A. enlisted forces dedicated to the work of maintaining morale in the A. E. F. through music and other uplifting forms of entertainment. Mr. Gray's breezy, optimistic lines were written aboard ship, while crossing overseas in September:

Somewhere on the mighty ocean, which, by the way, never seemed mightier than it does right now, there is a big ship sailing into some port in England. Which port we do not yet know, but have hopes that it will be Glasgow, London, Liverpool or Cardiff.

On this ship are two hundred and ninety men that the MUSICAL COURIER is vitally interested in. They are, mostly, embryo "song leaders" for the great American Expeditionary Force. Many are trained to the highest degree for this particular service and are the happy owners of a technic that has been bestowed on them by Frederick Laurence in his classes at Columbia University. Song leading, as evolved by this man, has reached its zenith in efficiency. Wherever possible both hands and arms are used, and with consummate vigor, while even the attitude of standing has received psychological research. The result is that each leader who passes under the able hands of the master presents a quickly understandable gesture, high in the air, clean cut, convincing, and somewhat military in definiteness.

On this ship, which we trust will soon reach one of the above named ports, practically every man of the odd three hundred has enjoyed some weeks in conferences at which singing and learning the necessary songs have been a feature. The result is that every man is at heart a singer and the majority know how to sing "The Star Spangled Banner" in the newly authorized manner and edition and can at a pinch pull a chorus of men together and get results. This represents part of the overseas training necessary to a Y. M. C. A. man of today.

But we spoke of leaders. They are here from all cities in the United States.

There is Clarence W. Bowers, who resigned as head of the department of music in the high school in San Diego, Cal., a man who was offered Los Angeles, who has written operas and seen them produced, and who is cheerfully playing as accompanist for Harold E. Knapp, who was musical chief at the Northwestern University and who is a violinist of note. Then Frank W. Farmer, who at present is acting as song leader for this group of men, was a well known tenor of Denver; he must be good, because I noticed that Frederick Gunster, the New York tenor, recommended this man highly to Paris, and I know that Gunster always is doing the right thing in this war. Other men like Edgar Herrle Van, who have trained opera companies, and are organists of ability—why, they are all here, anxious to get across and become part and parcel of the great army whose uniform they wear, with the addition of a little red triangle on the upper right arm.

Entertainments every evening reveal new talents; even the lost art of oratory seems revived in the person of some of the brilliant Southerners, and story telling rivals the best efforts of the accomplished concert singers.

"A Jolly Sort, These Amerrykins!"

It is a wonderful bunch of men. A little cockney sailor lad said to me: "I sy, they're a jolly sort, these Amerrykins, always a singin'. Wy, they even sings their prayers!" Perhaps they do. They left New York Grand Central Station over two weeks ago singing Sir Arthur Sullivan's great marching song, "Onward, Christian Soldiers," and nearly every man on the street took his hat off to these elderly boys who are trying to be boys again for the sake of their sons.

I was interested to learn that at least fifty were ministers and that the children left back home numbered 390. The average age, somewhere over forty. They are on their way to England, France, Italy, India and Mesopotamia. The writer goes to this last place, as it is farthest from critics and he can possibly "get by" without Mr. Laurence knowing anything about it.

TYNDALL GRAY.



AUGUSTA COTTLOW
And her brother, Lieutenant B. A. Cottlow, in the sun parlor of her Bronxville home.

Augusta Cottlow and Kin Helping U. S. A.

Augusta Cottlow is very happy in the fact that her husband and her only brother have volunteered their services to aid their country in the struggle against autocracy. Her husband, Edgar A. Gerst, is employed in the drafting department of the shipyards in San Pedro, Cal., his native State, and her brother, who was a prominent physician in Chicago, and later in Oregon, Ill., has given up his practice until after the war to devote his services to his country, and now is Lieut. B. A. Cottlow, at present stationed at Fort Totten, Long Island. Every member of his family is doing active work. His fifteen year old son Henry is a Boy Scout and also doing Red Cross work, and the ten year old twins, Augusta and Isabel, are doing their bit by selling Thrift Stamps.

"Aunt" Augusta is very proud of her patriotically busy relatives and happy indeed to be once more in her native land under the protection of the Stars and Stripes, and already has arranged to contribute her share of benefit concerts during the coming season when she has again entered the American musical arena after years of absence.

ABOUT MAESTRO TETAMO

In this issue of the MUSICAL COURIER appears a composition by Maestro Tetamo, who, besides being an authority as a singing teacher, is known as one of the best composers of Italy. Simplicity characterizes the music, together with depth of thought and sentiment. It is interesting in this connection to give the following anecdote:

The maestro was seventeen years old when he wrote the first of his compositions—a concert polka. The bandmaster of the regiment stationed in Palermo at that time was greatly impressed by the music and asked the lad his permission to execute it. Of course the composer was pleased, and the public audition was fixed for the following Sunday at Villa Giulia. Unfortunately, that Sunday there was to be a great concert at the Hotel des Palmes for the annual benefit of the Red Cross. This concert was patronized by the aristocracy and famous operatic artists took part in it. The committee in charge begged the general-in-chief to help by lending one of the regiment's bands. Alas! the general quickly gave the order that the band which was to have played at the Villa Giulia should give its program at the Hotel des Palmes. This was a shock to the young composer. Admission to the concert was twenty francs, and the poor boy had not the money to buy a ticket. He therefore begged the bandmaster not to play his composition because he longed to be present the first time one of his compositions was played. The bandmaster was helpless, because the program, even, was subject to rigid military orders. And the only thing for the young composer to do was to stand outside and watch the crowds going in to the concert. As it was winter there was not even the chance of listening at an open door or window.

After the concert he went sadly home, suffering his first disappointment in his artistic life.

What a surprise the next morning when all the newspapers, instead of giving accounts of the singing of the great artists who took part, told how "The Polka" had been repeated at the concert, and wrote unanimously of the beauty of the composition of the newly discovered little maestro.

Symphony Children's Concerts Postponed

The New York Symphony Society, Walter Damrosch, conductor, makes the following announcement about the symphony concerts for children: "Because of the prevailing influenza and in compliance with the many requests of our subscribers, the first concert of the series of Symphony Concerts for Children will be given at Aeolian Hall on Saturday morning, November 30, instead of November 9. Tickets for November 9 will be accepted for the second concert of the series, which will be given on Saturday morning, December 28.

W. H. C. Burnett Here

The Detroit concert manager, W. H. C. Burnett, has been spending about ten days in New York at the Hotel Knickerbocker, in consultation with artists and local managers for the purpose of perfecting his plans for the current and coming seasons. Mrs. Burnett had much to say about the success of the recent "Pagliacci" performance in Detroit, in which Caruso, Amato and Muzio were the principals. Mr. Burnett is the head of the Central Concert Company, that gives a series at the Arcadia in Detroit, which draws an audience of approximately 5,000 to each of the concerts. His success in Detroit has become of national interest, particularly as Mr. Burnett has original and progressive ideas on the question of what constitutes musical management in accordance with the latest principles of efficiency.

Cortot to Give New York Recital

Alfred Cortot, the French pianist, whose only appearances in America up until the present time have been with the Paris Conservatory Orchestra, is to remain in this country until the end of January for a concert tour. He will give his first New York recital in Aeolian Hall, on Monday afternoon, November 11. Mr. Cortot, in his appearances with the French Orchestra, has proven himself to be one of the finest French artists who has ever visited America.

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DECEMBER 17 FEBRUARY 11
MARCH 11

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Dress Circle, remainder.....	5.00	1.00
Balcony, 1st three rows.....	5.00	1.00
Balcony, next seven rows...	3.75	.75
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Steinway
Piano

To Miss Rosalie Day
il suo Maestro Nino Tetamo

"FAREWELL! IF EVER FONDEST HEART"

Words by Lord Byron

Music by Nino Tetamo

Andante moderato

p

Fare - well if ev-er fondest pray-er For o - thers weal a vailed on high—

Mine shall not all be lost in air But waft thy name be - yond the sky

sempre dim.

'Twere vain to speak to weep— to sigh— Oh! more than tears— of blood can tell—

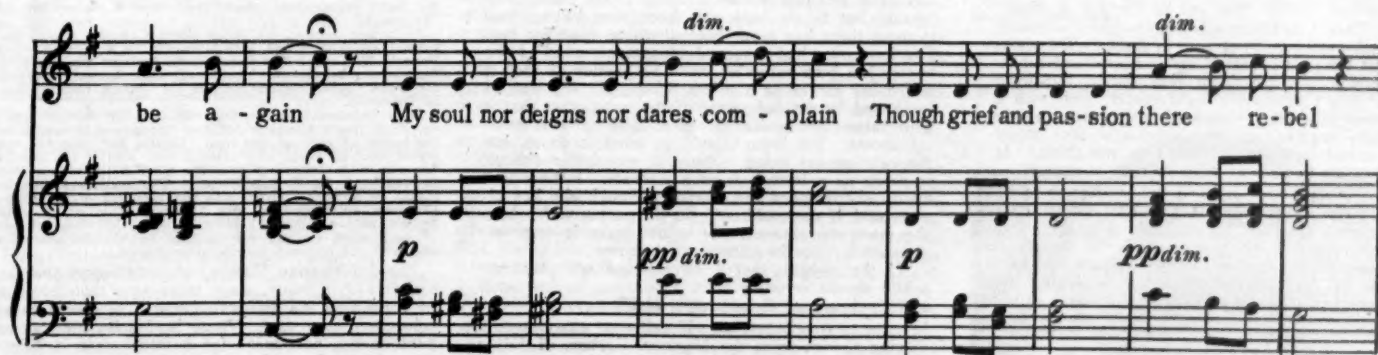
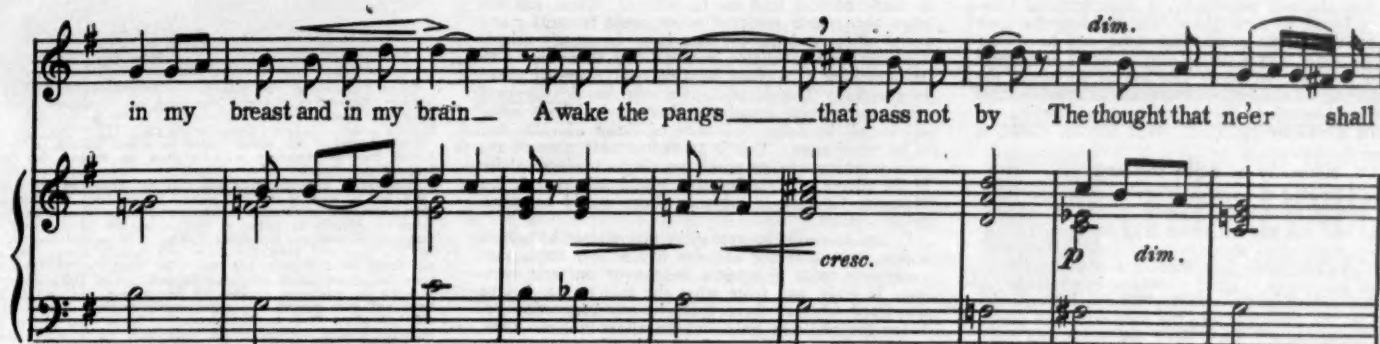
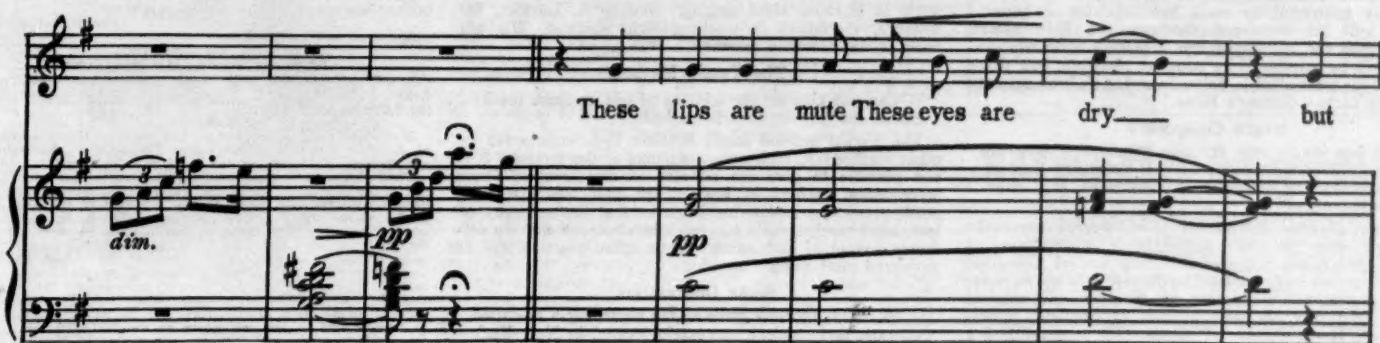
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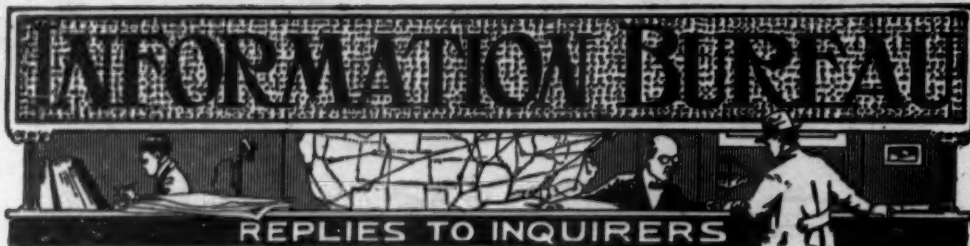
cresc. When wrung from guilt's ex - pir - ing eye— Are in that word Fare-well— Fare - well

pp lento

cresc.

pp lento





[The Musical Courier Information Bureau is well on in its second year of usefulness, its continued service being justified by the many letters of inquiry received and answered. That the bureau has been of assistance is evidenced by the letters of thanks and appreciation received. The service of the bureau is free to our readers, and we request any one wishing information upon musical questions to write to us. Many letters are answered by mail, but inquiries of general interest will be answered through the Information Bureau, with the names of the inquirers omitted. Inquiries will be answered as soon as possible, but there is sometimes unavoidable delay in order to look up data and verify facts.—Editor's Note.]

Negro Composers

"Will you kindly give me any information you can concerning H. T. Burleigh and S. Coleridge Taylor, either musical or otherwise? Are there any other negro composers?"

Curiously enough neither of these negro composers were born either in negro countries or in any parts of countries where negroes predominate. Samuel Coleridge Taylor was born in London. His father, a West African, was a physician, and his mother was English. His musical education too was obtained entirely in England, principally at the Royal College of Music. He accomplished a great deal in the short span of his life and his untimely death took away a composer of much more than usual promise.

H. T. Burleigh was born in Erie, Pa., and his musical education was obtained principally in The National Conservatory of Music in New York. He has been baritone soloist at St. George's Church since 1894, and also sung at Temple Emanuel over eighteen years. He is principally known as a composer of songs and has by no means the musical standing of Coleridge Taylor, whose compositions in larger form—especially the choral ones—are among the best modern works of the kind. Will Marion Cooke is another negro composer.

Necessity of Sight Reading

"I should be glad to have your advice about the following. I have been taking singing lessons for about two years and am told my voice is a good one; also that I have made good progress in my work. Recently a church position came my way—one with a salary that would have been of great assistance in my studies. My teacher encouraged me to 'try' as she felt sure I could fill it. So I went before the committee and sang to their satisfaction. They liked my voice and the way I sang. All seemed well, but then the organist said, 'Of course, you know we sing many hymns. Your solos are excellent; now we will try a hymn or two,' at the same time handing me a book open at a hymn I had never seen before. I told him I did not know that hymn. 'But you can sing it at sight,' he said. Then I had to say I could not sing anything excepting by picking it out note by note on the piano which was the way I learned my exercises and songs. The committee let me down very gently, but were firm that they must have a sight reader, even with a poorer voice than mine. My teacher does not seem to think sight reading so very necessary—says many singers cannot read music. What do you think? Is it worth while for me to learn to read at sight?"

Your teacher must have rather peculiar ideas as to what is necessary for a singer to learn as part of her education. In church music it is absolutely necessary, for it would make very dull and tedious work for the choir if they had each member of the quartet to pick out all the hymns note by note on the piano before singing them. All good quartets must of necessity read music at sight,

for many times they are called upon to sing quite difficult pieces without any previous knowledge of them, and it would be a matter of great mortification if anyone of a choir could not do so simple a thing as read a hymn and sing it well at first sight. Your teacher is very much to blame for not having informed you of this necessary part of your work, and the best thing you can do is to remedy it as soon as possible. There are even schools devoted entirely to teaching sight singing. Wilbur A. Luyster, for instance, specializes in teaching sight singing. His address is 220 Madison avenue.

The Yersin Method

"Can you give me the address of one or more teachers of the Yersin French method?"

The Yersin method seems to have been superseded by other methods to such an extent that at the moment it is not possible to give the address of any teacher. There were some teachers in Boston, but that was fifteen or more years ago, and today it seems that the necessity of learning French quickly has brought about an entirely different course of instruction. Your other question will be answered next week.

Some Impresarios

"A rumor recently came to me regarding a so-called operatic and musical impresario located in New York City, who has claimed connection with influential opera people in Italy, to the effect that said impresario had had legal proceedings against him. I need not mention the name. Can you tell me if he is as unreliable as many sources lead me to believe? There has always been much criticism about some musical managers' offices and the question is so frequently asked, 'Do you know a reliable bureau?' that there seems to be something of a cloud hanging over many of those in question. The MUSICAL COURIER has in the past year upon several occasions, given advice about managers and the doings of some of those who are not to be relied upon. This is an unfortunate state of affairs in every way, as you have always made so plain. If the clients of these bureaus would only consult the MUSICAL COURIER in advance there would be much trouble saved.

"I am specially interested in this matter as within a few years a friend of mine had a very unpleasant experience with a musical bureau or operatic company in Italy, and from what she said to me, I have wondered whether there could be any connection between the affair in Italy and the affair in New York.

"My friend was induced through misrepresentation of an agent to pay 2,500 francs—that sounds much more than \$500—for a debut and a season's appearances as prima donna. A contract was duly signed and a debut made, which was in every respect most successful and satisfactory not only to the young lady herself, but to all those who heard her. From that moment there has never been anything done for her. She has never had a second appearance, none of the money has been refunded, and as a matter of fact, it ended her career as a prima donna, for she was so impressed by the dishonesty of the transaction that it quite turned her against any more dealings with musical agents. She brought suit, or tried to do so, but through her not living in Italy, it was rather difficult to carry on a lawsuit from a distance. I think that finally she dropped the matter, although she has always said, if she could only see the person with whom she made the contract she would make it very unpleasant for him in more ways than one.

"If the rumors that I have heard are true, the public should certainly have a warning against such unscrupulous and dishonorable men."

In reply to your letter, we will call your attention to the following reprint from the MUSICAL COURIER of July 13, 1916:

STRANGE MANAGERIAL METHODS REVEALED IN LAWSUIT

SINGER WHO PARTED FOOLISHLY WITH HER MONEY SUES OPERATIC IMPRESARIO—A SYSTEM LAID BARE WHICH SHOULD SERVE AS A WARNING

"Helen Louise Davis vs. Milan Opera Company, Clementi de Macchi, managing director, an action for the recovery of \$500, money advanced, and Same vs. Same for \$500 for damages for non-fulfillment of contract, came to trial before Judge Snitkin in the Fifth District Municipal Court, New York, June 30, 1916. Judgment was given to the plaintiff for the full amount, with interest and costs in each action.

Miss Davis' story was brought out only in part in the trial, but her counsel, H. B. Davis, in a later interview, gave out some very interesting particulars.

It was related that Miss Davis for a number of years was a member of the Savage English Grand Opera Company. She supplemented this with a two years' course of study in Europe. Upon her return here she was anxious to secure an engagement. Approached by de Macchi, who represented himself as the managing director of the Milan Grand Opera and an operatic coach of wide experience and influence through his connections, which included the Odierne Company and the Mancini Company, Miss Davis submitted herself to a series of trial lessons, five in all, at a cost of \$25. These, she was told, proved her competence to star in grand opera roles, but in order to launch her before the public it would be necessary to do some advertising, traveling and other incidental work at an estimated cost of \$500. The following is a copy of the contract:

MILAN OPERA COMPANY, INC.,
31-35 East Fourth Street,
New York.

Milan Opera Company, Inc., No. 31-35 East Fourth Street, New York City:

GENTLEMEN—Referring to our conversation concerning the engagement of my professional services, my understanding of our agreement is as follows:

You engage my services or will cause my services to be engaged as singer for concert, oratorio or opera performances to take place within the period from the date hereof until May 15,

1916, and will pay me as remuneration for my services the aggregate sum of one thousand (\$1,000) dollars, one-half of which will be paid to me and the other half, to wit, five hundred (\$500) dollars, to be paid to my father, Judge William Z. Davis, 43 South Monroe street, Columbus, Ohio.

You agree to submit for my written approval that part of the program in which my services are required, and I guarantee to give complete satisfaction in the artistic rendition when performing such part of the program approved by me, such written approval to be given within forty-eight hours from presentation of program.

I agree to contribute five hundred (\$500) dollars toward the advertising, traveling and incidental expenses you must pay your agent in order to secure the booking of my services, said sum to be paid upon the signing of this agreement, receipts whereof by your acceptance hereof, you acknowledge.

You agree to furnish such photographs or cuts as may be required from time to time for advertising or publicity.

In case of illness or other unforeseen circumstances which may prevent bookings or necessitate cancellation of dates, the termination of this contract may be extended six months.

Your agent will be my exclusive personal representative for the transaction of all artistic business of every nature, and I agree to remunerate his services with 10 per cent. of the fees received by me for such artistic services.

The usual clause of "force majeure" is mutually accepted.

Verbal agreements are not recognized. The liquidated damages for nonfulfillment of this agreement are fixed at five hundred (\$500) dollars, or pro rata, if only partly fulfilled.

This letter and the carbon copy approved by you constitute the contract between us.

Yours very truly,

HELEN LOUISE DAVIS.

Approved and accepted:
MILAN OPERA COMPANY, INC.,
By C. de Macchi, Managing Director.

It will be seen that Miss Davis borrowed the money from her father, Judge William Z. Davis, who, to protect himself, drew up the following agreement:

EXHIBIT "A"

Memorandum of agreement by and between Helen Louise Davis, of the first part, The Milan Opera Company, of the second part, and William Z. Davis, of the third part, witnesses:

That whereas said party of the first part has agreed to sing for, and under the direction of, the party of the second part, and to deposit with the said party of the second part the sum of \$500, to be applied in a written contract between said parties; and whereas said party of the first part has borrowed said sum from the party of the third part, and has paid the same to the said party of the second part; now therefore, in consideration of the premises and of the mutual agreements and promises of the said parties, it is hereby agreed by and between all the said parties that the party of the second part shall faithfully and punctually account to the other parties hereof for the salary and other money to become due to the said party of the first part, as it becomes due, and to retain and pay over on or before May 15, 1916, to said third party, William Z. Davis, the sum of five hundred dollars, with interest at 6 per cent. per annum from September 4, 1915, and in default thereof the said party of the second part shall forfeit and pay to the party of the third part the sum of six hundred dollars as liquidated damages.

Witness our hands and seals this 7th day of September, 1915.

HELEN LOUISE DAVIS, [Seal.]
MILAN OPERA COMPANY, [Seal.]
C. DE MACCHI,
Managing Director.
WILLIAM Z. DAVIS.

Before advancing the money, Judge Davis, the young lady's father, requested a financial statement of the Milan Opera Company and received the following: Costumes, \$25,000; scenery, \$5,000; music, \$5,000; contracts, \$1,500.

This statement Mr. Davis stated he would submit to the United States District Attorney with a view to having the defendant indicted for fraud.

Miss Davis' understanding was that she would be billed in stellar roles, but as soon as she had signed the contract she was informed that additional coaching was necessary, and took ten more lessons from de Macchi in order to perfect herself in the part of Santuzza in "Cavalleria Rusticana." The defense endeavored to show by this and also from the other five lessons taken that she was not fitted for the work, but the judge ruled that the first five lessons had been taken in order to satisfy the defendant company, through its managing director, of her fitness, and that as the contract had been signed only subsequently to these lessons, the plaintiff had given the opportunity for a test. As to the subsequent lessons, he could see only that "they were used to show a subterfuge to draw money from the plaintiff." His honor was insistent on asking "what was done for the plaintiff in return for the money she advanced." The only response to this was that a page advertisement had been placed in a musical paper, but that the defendant company had never paid for it. Miss Davis stated that from the time the money was advanced, although she called almost daily at the office of the company for nearly five months, the only engagement offered her was a three-line part in "Trovatore."

As further defense, the Milan Opera Company alleged that their scenery and effects had been destroyed in a railroad wreck near Newark, N. J., and that therefore the contract was orally extended for six months. It was brought out that the only appearances of the Milan Opera Company were at the Gotham Theatre, New York, in December, 1915.

After judgment was given in this case, the suit of Effa Conner vs. Milan Opera Company for \$500 for money advanced and \$500 for breach of contract was tried. In this suit judgment was given for a total of \$975, with interest and costs. The deduction of \$25 was made for salary paid the plaintiff for the engagement of two weeks at the Gotham Theatre. The contract in this case was signed by Richard Durrett, who was president of the Milan Opera Company, on August 2, 1915. Durrett, it is stated, claims that he was only a dummy, holding his office by virtue of one share of stock which was presented to him, and that he severed all relation with the company shortly after August 2, 1915.

The Information Bureau can only repeat that aspiring artists will in many, many cases save themselves trouble by consulting the MUSICAL COURIER in regard to operatic schemes of any sort. There is, for instance, an operatic performance announced for a future date in New York, space having been given the announcement in the columns of some of the daily papers. The MUSICAL COURIER, upon investigation, discovers that the "impresario" has engaged neither the theatre mentioned in his announcement nor the artists whose names are given as participants—though he has been endeavoring to sell tickets for the "performance."

Will Teach for Red Cross

"Some time ago a suggestion was made in your paper that if some one could be found willing to pay for the lessons of a deserving person who could not afford to pay for their own musical education, the teacher who received the money for the lessons could give it to the Red Cross. I am a vocal teacher and I like that idea and would like to do it if possible. What do you think of it?"

We are glad to see the suggestion endorsed in a practical form by a teacher. If anybody is interested, the MUSICAL COURIER would be glad to furnish the address of the teacher in question.

Where Is Busoni

"I was informed some time ago that Ferruccio Busoni was contemplating coming to America to teach and concertize. Is this true and has he come yet? Where is he at present and to what address may I write?"

The MUSICAL COURIER has not received any information that Busoni is about to come to this country. When last heard from, he was in Zurich, Switzerland, living very quietly. Undoubtedly he did not contemplate such a radical change as coming to America, otherwise the MUSICAL COURIER would be informed about it.

Information Bureau OF THE MUSICAL COURIER

This department, which has been in successful operation for the past year, will continue to furnish information on all subjects of interest to our readers, free of charge.

With the facilities at the disposal of THE MUSICAL COURIER it is qualified to dispense information on all musical subjects, making the department of value.

THE MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All communications should be addressed
Information Bureau, Musical Courier
437 Fifth Avenue, New York, N. Y.

The Charms of Romances en Costumes

Romances en Costumes offers still another variation, which to many may prove the most delightful of all. Duet work is generally welcome for its own charm and the fact that it is so much less frequent than soli. So Roger de Bruyn and Merced de Piña have planned that where it is desired they will present Romances en Costumes in the form of three duet groups and only two solo groups. To the perfect blending of these singers' voices in the duets, there is the added charm of the appropriate action which they use. This is more along the lines of picture suggestion than actual acting, and is so delicately handled that it does not detract from the concert form of the songs, while emphasizing their atmosphere. The harmony



ROGER DE BRUYN AND MERCED DE PINA.

of the numbers used is matched by that of the costumes of the artists, the color schemes for the duet groups having been carried out with an eye to both blending and daring contrasts.

The variety contained in this arrangement is endless. The duet groups can be given in any three of the languages used, with solo groups in different ones, thus offering countless combinations.

A still further attraction is the skill with which the continuous changing of costumes is handled. It marks the finish and completeness of Romances en Costumes that there are no trying waits while the singers dress. The obvious is carefully avoided and you can easily imagine that the characters are passing before you in a steady procession rather than that one person is the player of many parts. In the usual arrangement, the change of costume has been planned so that while one artist appears the other dresses and is ready to replace the first one the instant the group is over. After alternating thus for four solo groups, there follows a short piano number which allows the artists an incredibly short interlude to slip into their duet costumes for the closing ensemble group. When the greater number of duet groups are used, the artists display still more spectacularly their skill and thorough preparedness. They open with a duet group which is followed by the magic, almost instantaneous re-appearance of one of the artists in a solo part. This is followed by the other's solo offering; after which there is an equally swift return of both artists for the second duet group. Next comes a short piano solo, which in turn makes way for the last duet group—and then one goes out dazzled by the realization of having at last sensed the acme of harmony in costume, music and voices all at one time, flashed before one with the lightning speed of perfected mechanism.

CERTAIN FAULTS THAT DAMAGE THE VOCAL APPARATUS

By ALFREDO MARTINO

ALL the ailments of the vocal apparatus are caused by wrong respiration. Wrong breathing produces always an effort that is not natural, but, on the contrary, harmful to the bodily functions.

Many singing artists lament ills of which they do not know the cause. They complain that they cannot "smorzare" or taper down a note, even if it be a note in the center of a register. They find their voice not quite steady, especially when they pass from the chest register to the head register. They must cough always.

The teacher will say first that it is due to the cold air or the warm air and that he too feels the same ills. And so a month passes in vain. When the trouble becomes serious, the vocal cords are examined. The teacher says that truly there is something, a little —; that it would be well, at any rate, to consult a throat specialist. The latter, having no exact knowledge of vocal physiology, or trusting the inaccurate description of the case made by the patient, sees a congestion at some point (which can be found also on healthy persons), and tries all kinds of remedies, such as tincturing the pharynx and the larynx, cutting off spurs of the nasal septum, scrapings, etc., without ever reaching a result.

Due Only to Faulty Breathing

In the meantime, nobody has thought that the manner of breathing is faulty, and that all the functional troubles complained of are derived from it. And so we see singers arrive at the end of their short and hapless

career with a ruined voice, without being able to put a stop to their misfortune or to learn its cause.

In many cases the patient notices trouble in some organs in which the voice does not reside, and complains of smarting in the larynx, while the illness is in the uvula, and so forth. When there is a long phrase to sing or when force must be given to the voice, singers are prone to store a lot of air in the chest. They think that in order to have a good breath it is necessary to swell the chest enormously. This kind of inspiration prevents an easy expiration; one can hardly reach the final notes, and that only by taking breath every little while.

There are teachers who counsel the lower diaphragmatic chest breathing for the pupils, but when they show how to do it they breathe, instead, with the upper chest. Other teachers compel the enthusiastic amateur to sing all day for fear that the vocal organ might rust or in order to do in one year what really requires five or six years to accomplish. They tie inexperienced, promising youths with contracts and make them study at their (the teacher's) expense. Promising to put them on the stage after ten months, they make them sing without rest one season after another for several years until they have reimbursed themselves for their expenses, heedless of the fact that their victims are now breathless and voiceless, incapable even of going back to the trade whence they came.

The Danger of Overuse

"To sing too much and to preserve one's voice do not go well together," said a great master.

The human vocal instrument is a living instrument subject to physical as well as to biological laws. The voice is the musical instrument par excellence and the most perfect, but it is, at the same time, the most delicate, and once ruined it cannot be replaced.

It is fitting to mention here that some artists with a medium lyrical voice want to sing dramatic pieces. They obtain the effect of intensity not because of good sonority of their vocal apparatus, but through a greater expiration effort. Such singers are apt to have great chest development but small pharynx cavity. They can sing forte by means of intensity of pressure, but if they keep on singing dramatic works they will have always a sick throat.

The abuse of intensity implies an effort, and after such an effort it is impossible to sing a very sweet cantabile, especially in the high notes. That is why tenors complain often of pharynx trouble.

There are no words strong enough to deprecate the ignorance of some vocal teachers who guarantee the high notes to students who don't possess them; who assert they are able to transform a baritone into a tenor; or think they can make a deficient note become beautiful by hammering at it.

It occurs often that the pupil tends to imitate the teacher, not only in tone but in color as well. If the voice of the teacher is faulty, the student copies its defects faithfully, and if the teacher happens to be a tenor, no matter what his voice, the pupil will sing like a tenor.

There are certain so called singing teachers, in reality unsuccessful artists, who, having nothing better to do, start out as vocal instructors. The ignorance of such people is such that they compel their pupils to imitate them in phrasing as well as in the voice emission and to do this and that—just as they themselves were made to do in the beginning of their studies. It happens thus that, if the teacher is a baritone and wants to show to a tenor or soprano how to deal with a phrase without the intervention of muscular force, he sings the phrase in the lower register, an octave lower than the original. He expects then the pupil to imitate him in the higher octave. In reality he should tell the student to sing as nature suggests and not to imitate the teacher, a poor ignoramus unsuccessful as an artist.

We must mention also that some teachers believe that singing forte will develop the sonority of the voice, and think that if one is able to sing loud he will also be able to sing piano. Such intense work, instead of strengthening the muscular fibers, will weaken them, so that instead of singing one will yell, and yelling has nothing in common with the art of singing.

"Just as Well Use Clara Clemens"

Though Twain is such a well known name, and Gabrilowitsch one that is so likely to catch the American craze for things foreign, the well known American mezzo-soprano, who is the daughter of Mark Twain and the wife of Ossip Gabrilowitsch, eminent pianist and conductor of the Detroit Symphony Orchestra, is content to be known as just plain Clara Clemens, her maiden name, her father's name in private life having been Samuel Clemens.

"And would you believe," she wittily observes, "that even in these days of every possible conservation, there are those who still address me as Mme. Clara Clemens-Gabrilowitsch, when they might just as well use Clara Clemens? Think of all the white paper they might save."

Liberty Loan Concert at Kew Gardens Club

On October 18 the members of the Kew Gardens Club were entertained by a number of artists at a concert for the Liberty Loan.

Edna de Lima sang a delightful group of songs by Grieg in English and three charming French selections. Rosalie Wirthlin sang six songs in English, including two by Frank La Forge. She was received with great enthusiasm. Ernesto Berumen delighted his hearers with some Spanish selections, of which he is an authoritative exponent. His first number was the "Mexican Ballade," by Ponce, which was played for the first time in this country. He also gave the Granados allegro de concerto. Sixty-two thousand dollars was the sum realized.

Edwin Hughes Continues at Institute

Edwin Hughes, who joined the faculty of the Institute of Musical Art, New York, last January, when Carl Friedberg returned to Europe, continues to teach at this school during the current season. His work as teacher in the higher branches of the art of piano playing is well known in Europe and America.

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(Next Biennial Meeting N. F. M. C. to be held at Peterboro, N. H., in 1919. Everything pertaining to the programs for that season must be referred to the N. F. M. C. executives, Mrs. MacDowell standing ready to carry out the dispositions of that association only.)



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GOTHAM GOSSIP

A Grateful Leslie Martin Pupil Writes—Banks Recital at Patterson Home—Love and Lea "Interned"—Thomas Taylor Drills Pupils—Lindorff, Lieutenant in Aviation Corps—Signe Lund's Sons in France—"Hep! Hep! All Keep Step," by F. A. Grant—November M. T. A. Meeting Omitted—Marie Cross Newhaus Talks—Emily Steinbach, a Morris Pupil

Fucito, Caruso's Accompanist—Bessie Macguire Sings—T. Tertius Noble, Assistant to Damrosch—Dorothy Sussdorf Drake Convalescing—Helen Romanoff Recital November 30—About Some American Composers' Songs—Minna Kaufmann's Season—Busy Torriani—Minnie Hance (Jackins), Contralto

Numerous pupils of Lesley Martin, the voice specialist, owe to him their vocal proficiency. One of these is "B. W.," now a business man in Milford, Conn., who writes Mr. Martin in part as follows:

In regard to the singing, I have not had a chance to do any, as my business takes all of my time, but I am looking forward to some practice in the near future. Once in a while in the office I will practice a short while for a change, and I want to tell you, Lesley, that my year with you was not wasted, and I do not regret it, as today I know that I can sing, which I never did before. The hard, steady practicing of the past year was not in vain. Then again, the past few months' rest has done the voice wonders. When I sing now the voice sounds so different, and up in a higher register. My "G" and "A"—the old "eagle" that would get on those tones—have all passed away, and a fine, big, full, sweet, clear tone comes now, all the way up to "D" natural. Lesley, if I had the time and money, I could make a great tenor out of myself, as I can see that I am just beginning to have a real voice, and it is a pleasure to sing and not worry about if I will "break" on this tone or that. It seems as if the tones are all alike to me now. Your grateful pupil and friend, B. W.

Banks Recital at Patterson Home

Emma Banks, who is taking care of Mr. Swayne's New York pupils while he is in California, gave the following program in the Misses Patterson Home, October 28. Miss Banks has a beautiful touch and plays very artistically. She is a fine representative of the Wager Swayne method. During the evening four pupils of Elizabeth Kelso Patterson sang, each one showing good breath control and fine voice placement in which Miss Patterson excels. The program of piano pieces:

Ballade (G minor), three studies, impromptu (F sharp), polonaise (A flat), Chopin; valse poetique, Granados; waltz, A flat, Chopin; "L'Alouette," Glinka-Balakirev; guitarre, Moszkowski; rhapsodie No. 8, Liszt.

Love and Lea "Interned"

Linnie Love and Lorna Lea, those very active young artists, have been literally interned in a Pacific Coast camp, but of their own preference. They are singing and acting as leaders of song during all this period. A portion of a recent letter from them says:

We are both working for the Government. At present we are under strict quarantine at Camp Lewis, Wash., but we stayed in on our own wishes. This is our third week of entertaining here, so when orders came to close up the camp and we were asked to stay inside, and continue entertaining, why, of course we stayed, for we are needed more than ever. Expect to be in from thirty to sixty days.

Thomas Taylor Drill's Pupils

Thomas Daylor Drill, once prominent as choir and choral conductor in Chicago, then removing to Los Angeles, where he was a recognized leader for seven years, is making New York his headquarters. His recent studio recital was attended by a throng of people, who were much pleased with the singing of his pupils. One of them was Claire Strakosch, sister of Estelle Harris. This young woman has studied earnestly and made fine progress in a short time. She is to sing in a Brooklyn concert, November 21.

The walls of Mr. Drill's studio, 260 West Fifty-seventh street, New York, contain many evidences of his

musical work, including autographed pictures of many pupils, and a framed testimonial presented him, on his leaving Los Angeles, by the Musicians' Club, of which he was president. This has the autographed signatures of many leading musicians of that city. Mr. Drill's genial personality and extensive experience as teacher of the voice and as choir director should make him a fixture in New York.

Lindorff, Lieutenant in Aviation Corps

Lieut. Theodore J. Lindorff, a nephew of Margaretha Kirpal, well known vocal teacher of New York and Flushing, is ground officer in the Aviation Corps, Rochester, N. Y. He is well liked by his colonel, and his music keeps the boys in good spirits.

Mrs. Kirpal has some fine pupils who will soon be heard in a musicale.

Signe Lund's Sons in France

Two sons of Signe Lund, the Norwegian composer and song coach, are serving in the United States army in France. These young fellows were not even American citizens, but enlisted just the same. Mme. Lund's prize song, "The Road to France," issued by G. Schirmer, contains two stars on a service flag in compliment to her sons' patriotism.

"Hep! Hep! All Keep Step," by F. A. Grant

"Hep! Hep! All Keep Step" is the title of a new patriotic song by Fred A. Grant. Mr. Sousa has turned this song over to the song leader at the Great Lakes Training Station, Herbert Gould, and Herbert S. Samond, song leader of Brooklyn, says it is one of the best marching songs he knows. The chorus is especially swinging and easily sung.

November M. T. A. Meeting Omitted

The New York City chapter of the New York State Music Teachers' Association, Warren R. Hedden, Mus. Bac., F. A. G. O., president, has issued the following announcement: "In consequence of the epidemic of Spanish influenza and the resulting risk in subway travel, it is thought to be wise to omit our November meeting. The next meeting of the chapter will be on Tuesday evening, December 3, 1918. Regular monthly meeting, the Art Room, Steinway Hall, 109 East Fourteenth street, New York City."

Emily Steinbach, a Morris Pupil

Emily Steinbach, an artist-pupil of Hattie Clapper Morris, gave a sample of her singing recently before a limited audience. Mrs. Morris has produced and refined this voice so that it is thrillingly expressive. The opening melody from "Madame Butterfly" and an aria from "Mignon" showed the young woman's fine skill and style. What Mrs. Morris has done and is doing for American singers is deserving of highest praise.

Fucito, Caruso's Accompanist

Signor Fucito, of the Nevada Hotel, is accompanist for Caruso and other artists. He is kept continuously busy in this capacity, spending all his time with leading singers. Cesare Nesi, his pupil, sang at Dr. Holbrook Curtiss' lecture last May, and showed the superior results of Signor Fucito's instructions.

Bessie Macguire Sings

Bessie Macguire (sister of Lorna Lea) is frequently heard as soloist in the Willis Avenue M. E. Church, the Bronx. October 27 she sang "Lafayette," by Earle, and her sweet and expressive voice, allied with distinct enunciation, made her singing extremely enjoyable. The singing talent is well developed in this Scottish-American family.

Marie Cross Newhaus Talks

Marie Cross Newhaus, singer, writer, lecturer and chairman of finance of the Seventh Assembly District, Republican party, has been asked what can be done to level the vote of the Socialist and Anarchist women. Her answer is this:

No woman will take a stand against the laws which affect the country in which she is rearing her young. The mother instinct will level all progressive parties. The mother instinct will be the little bit of yeast which works until the mass is leavened. Women will be subject to ambition and material gain in politics, just as the men, but they will drop that for the mother instinct. Even the prostitute will protect her young from wrong influences.

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You can't get a woman to vote for a man who keeps the saloons and gambling houses open. The first thing the women of Denver accomplished after the franchise was the election of a good, decent mayor who closed up the saloons and cleaned up the city.

The foregoing and much else, with a picture of Mme. Newhaus, was in the October 25 issue of the Evening Telegram. Whatever Mme. Newhaus says or writes is interesting and well worth reading.

T. Tertius Noble, Assistant to Damrosch

T. Tertius Noble, the well known organist and master of the choir of St. Thomas' P. E. Church, has been appointed assistant conductor of the Oratorio Society of New York. This is an excellent choice, for Mr. Noble is an authority on choral and oratorio music, and his kindly ways invariably produce results.

Dorothy Sussdorf Drake Convalescing

Dorothy Sussdorf Drake, the violinist, composer and pupil in singing of Franz Arens, who has been ill, is convalescing at Idylse Inn, Newfoundland, N. J. Mrs. Drake has unusually varied musical gifts, and her friends miss her cheerful presence.

Helen Romanoff Recital November 30

Helen Romanoff, Russian soprano, professional pupil of Lazar S. Samoiloff, is to give a recital at Aeolian Hall, November 30. On her program are modern arias, as well as Russian songs to be heard for the first time in America.

About Some American Composers' Songs

Marshall Kernochan, now a lieutenant in the United States army in France; Fay Foster, composer of "The Americans Come," and Bruno Huhn, of "My Boy," are all doing their bit in a practical manner. The two songs just mentioned have pronounced rhythm and stirring melody. Lieutenant Kernochan's "Summer Dawn" is his latest published work.

Minna Kaufmann's Season

Minna Kaufmann has the unusual experience of having many men pupils this season. This is curious, in view of prevailing conditions, but is a direct result of her excellent handling of the male voice. People in Oxford, N. Y., are still talking of the fine recital she gave there a year ago, with Ruth Emerson as accompanist.

Busy Torriani

The Torriani vocal studio at Carnegie Hall is one of the busy places in that musical beehive. Mr. Torriani makes a specialty of musical comedy and grand opera coaching, and is continuously turning out excellent singers. One of these is Miss Pruette. Her voice is most sympathetic.

Minnie Hance (Jackins), Contralto

Minnie Hance (Mrs. Jackins), of Los Angeles, of whom mention was made in this column in the October 24 issue of the *MUSICAL COURIER*, is a contralto, not a soprano. As solo alto of the New York Brick Presbyterian Church formerly, her voice gave great pleasure to her hearers. Friends who knew her when previously a resident of New York will look forward to hearing her again. She is studying with Mrs. Henry Smock Boice.

Work and Aims of the Light Opera Club

The Light Opera Club is about to inaugurate its second season. Membership is offered young artists who seek a hearing and an opportunity to demonstrate ability. The club gives free instruction in stage deportment, and uses every available means for the furtherance of the careers of its members. It is desirous of enrolling only young men and women of undoubted talent and perseverance, who will appreciate efforts to start them right, and to give that experience which leads to reputation and an introduction to a career is its mission.

The Light Opera Club proposes to act as the bond between artist and manager. Both benefit from its enterprise. Managers are enabled to hear unknown singers in a theatre with full stage effects, costumes, scenery and orchestra, and judge of new aspirants in the proper atmosphere. The applicant appears at his best, and sings and acts with a confidence impossible under bustling office environment.

Last year performances were given by the club with great success, and various charitable organizations and war activities profited by the effort of the organizers and young artists. Applications for membership will be received by James Massell, manager, 1425 Broadway, New York.

Anna E. Ziegler Discloses Ambitious Plans

In conjunction with Tali Eesen Morgan, who for twenty years has stimulated a general musical awakening along the New Jersey Coast, Mme. Ziegler, the voice specialist, last July opened a music school at Asbury Park, which embraces a vocal department, a "musicianship department," conducted by Louis Stillman, the piano pedagogue, and a dramatic department, under Helen Guest, well known as stage educator. The school was so successful that it will continue through the winter term, and announces evening classes for ear training, sight singing, as well as general musical instruction. The violin and piano departments are in charge of Giacomo Quintano.

Asbury Park offers unusual advantages through its many enormous hotels, the Auditorium, and many music loving churches, which latter lend their rooms to concerts at any time.

Mme. Ziegler and Mr. Morgan hope to develop their venture into the finest music school on the New Jersey coast, with a view to permanent casts for operatic scenes, concert programs and oratorio performances. Both directors spend part of each week at the school.

Mr. Morgan conducts a community chorus of 2,000 voices Thursday evenings.

Mrs. Bruce Keater, Mrs. Wyndham Martin, Mr. and Miss von Gillewe, Ethel Rhome, Edith Morgan Savage and the Woman's Club have all helped to make the school a success from the start. The Ziegler Institute of New York is open for the season.

Public School Musical Lectures

The lectures and musical affairs given under the auspices of the Board of Education advertise frequent events devoted to various kinds of music. On the schedule of the board for the week of October 23, were the following:

"Folksongs of the American Negro," by Nellie M. Munday, P. S. 115, 177th street near Audubon avenue. Vocal selections. "Indian Songs," by Bernadette E. Carey, Central Jewish Institute, 125 East Eighty-fifth street. "Songs of the Sunset Trail," by Olive C. H. Miller, Hamilton Grange, 505 West 145th street. "Songs of the Southland," illustrated by songs in costume by Margarite Potter, Bay Ridge High School, Fourth avenue and Sixty-seventh street. "Poland in Picture and Song," by Frieda Frommel, Parkway School, Schenectady avenue and Eastern Parkway. "Folk Song and Art Song," by Marie F. MacConnell, P. S. 43, Brown place and 136th street. "An Evening in Hawaii," with songs and ukulele music, by Alice Cappen, P. S. 7, Van Alst avenue, Long Island City. "An Evening of Old Songs," with community singing, by Clare and Grace Carroll, Charles P. Leverich School, Hayes avenue and Forty-second street, North Corona.

Signe Lund Raises Half Million

Signe Lund, who won the \$500 prize given by the National Arts Club for the best setting of "The Road to France," a year ago, has been active in the Liberty Loan canvass, and personally helped raise over half a million dollars. Mme. Lund has also a wide reputation as song coach and composer.

Clara Royal, Busy Teacher

Clara Royal, teacher of voice, is already so busy that she can hardly see callers. Certain of her pupils who sang at the Hotel Plaza, in the Vanderbilt mansion and elsewhere last season, were praised by the *MUSICAL COURIER*.

Tittmann Joins the Army

Charles Trowbridge Tittmann, the concert basso, has been commissioned a first lieutenant in the Army and until after the war will give up his activities in the musical world. Although a lawyer of experience and active practice, who during the war has represented important business interests in Washington, Mr. Tittmann has found time to sing in several of the Bach Festivals, Bethlehem, Pa. This last season he met with much success at his first Cincinnati Festival engagement, besides appearing in a number of recitals in various parts of the country.

Gena Branscombe's Baby in Danger

Gena Branscombe, the well known composer, had a most harrowing experience recently when she was summering in Canada. She and her family were situated in a little town minus a hospital, when her youngest child swallowed something which produced a peculiar wheezing and coughing that induced the mother to get a car, pack a suit case, and hasten with all possible speed with the baby to a place thirty miles distant, where there was an x ray outfit. It turned out that the child had swallowed a tack, which had gone into the lung instead of into the stomach. The impediment was lodged just below the fifth rib, and three harrowing operations were necessary to remove the object and relieve the child. Then came a hard fight to save the blessed little being's life, and fortunately the siege proved successful. In the meantime, however, the mother underwent long and understandable agonies. All her friends will be delighted to hear that the little one now is on the road to full recovery.

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By Alice S. Birchard

"Four thousand joyous voices bore
The songs of praise from door to door;
Old songs of cheer and joy they sang
Until the very pavements rang."

In olden times, particularly in England, it was the custom of children and young people to sing carols—those joyous Christmas songs of praise and devotion—upon street corners, at the doorsteps of their friends, and in public halls in order to inspire within the hearts of their hearers the true meaning of the Christmas message.

This beautiful custom is being revived and extended throughout the country, much to the satisfaction of all

who believe in the ennobling qualities of the Yuletide spirit. The city of Detroit was the first to revive it in an organized and comprehensive way.

How often regret has been expressed at the gradual passing of the true Christmas spirit which showed evidence of slowly being swallowed up by materialism. Many have endeavored to devise ways of bringing back some of the former idealism into these strenuous days, but seldom have the ideas seemed practicable and in keeping with modern day activity. All the greater, therefore, is our welcome to a movement which serves in a simple way to reawaken in us the original Christmas spirit and which is admirably suited to relieve the tension of our present "rapid-fire" existence.

Original Christmas Spirit Rekindled

Imagine sitting in your darkened living room on Christmas Eve, with only the soft glow of candles placed in your window to beckon a group of carolers to stop before your home, and then listening to their young sweet voices bringing to you joyous melodies to cheer your heart and to awaken in you fond memories of Yuletides of long ago. What happier Christmas Eve spirit could be created! The carolers' good creeps in to you through the windows. When they have finished and pass on to bear their message to your neighbor, a sense of calm pervades, and there is awakened in you the true Christmas spirit, the desire to help the needy and to be of service to others less fortunate than you.

Plan of Organizing Groups of Carolers

In Detroit last year there were two hundred miles of song, or if you take into consideration both sides of the streets, four hundred miles of song, when the bands of children carry the Christmas message in their carols through the residential section. There is every reason why this beautiful custom should be duplicated everywhere in cities, towns and villages throughout the country. Because of its simplicity, its adoption is practicable in every community.

In November, 1916, a small committee in Detroit got together and mapped out a plan which comprised the formation of an organization with officers representing every denomination in the city, thus making it strictly non-sectarian. A campaign by mail was inaugurated to acquaint all ministers and Sunday School superintendents in the city with the aims and object of the new organization and to solicit their active co-operation in the way of helping to provide carols. Besides making people happier by singing for them, it was deemed most appropriate to raise funds on this occasion for charitable purposes, a feature which appealed strongly to the singing groups. So the carolers sang for the benefit of the helpless children of Detroit and took up a collection at each home before which they sang.

The two most concrete evidences of the rapid growth of the movement in Detroit are the facts that in 1916, two hundred and fifty carolers participated as compared with four thousand in 1917, and that in 1916 the sum raised for charity amounted to \$287, and in 1917 it totalled nearly \$3,500.

A picturesque feature of these occasions is the placing of lighted candles in the windows of all homes as a sign

that the occupants desire to have the carolers sing for them. Costumes of red cambric capes and caps, while not essential, add charm to the group.

Immediate Start Important

Although not many weeks remain before Christmas, there is ample time to make a good start on the movement this year so that the plans will be in fine working order for an earlier start next year. If work is gotten under way immediately, fifteen to twenty-five groups of about ten carolers each, recruited from the churches, Sunday Schools, Boy Scouts and Camp Fire Girls organizations, etc., can be trained and be ready to carry their cheery message in song on Christmas Eve through the city. The weeks of training the carolers need are of the greatest benefit to them. The learning of such beautiful and simple melodies inspires a love for them in the carolers equally as much as in their listeners. Music is so closely associated with Christmas and the Christmas spirit as to make this plan appeal to every one.

The spark of love for music thus kindled in the children will readily, under proper guidance, increase to a flame in years to come, and so, with little work from this carol-singing training, a musical child can be created, from which will develop the adult with a lifelong love for music. Surely so small an effort which can bring about such far-reaching and significant results is eminently worth while.

Beneficial Musical Atmosphere Created

To the musical element of every community the organization of such a plan will make a ready appeal, for they can see ahead the ultimate benefits to be derived from it. So much wholesome enjoyment can be provided for the entire community, that those who help organize the carol singing will feel amply rewarded for their preliminary work. It will be found that the newspapers will willingly give publicity to such a beneficial civic movement, a type of co-operation which aids greatly in popularizing the plan. With a modest start made this year, the participation of largely increased numbers the following year can be confidently expected. Once organized such a movement is bound to grow rapidly because of its own compelling impetus.

The National Bureau for the Advancement of Music will be glad to give added information to all those who are interested in instituting carol singing in their communities.

Dr. Carl Gives Oratorio

Two large audiences, morning and evening, filled the renovated Old First Presbyterian Church, New York, to overflowing, on Sunday, November 3, when the choir, under the direction of Dr. William C. Carl, gave two musical services with the assistance of several soloists and added to the already long list of triumphs to the credit of the famous Old First Presbyterian musical organization.

The musical works performed at the two services were as follows: Organ solos, "Ricercare," by Palestrina; "Old Hundredth," by Guilman; "Postlude," by Wesley; concerto in D minor, by Handel; toccata, by Bach. The vocal works were: "The Star Spangled Banner," "Cantate Domino," by Elvey; "The Bell Anthem," by Purcell; "Amen," by Stainer; five hymns, and Mendelssohn's oratorio "Elijah."

The soloists were Margaret Harrison, soprano; Christine Barr, alto; George Brant, tenor; Vivian Gosnell, baritone, and Arthur Middleton, bass. The choir consisted of seven sopranos, four altos, five tenors, and four basses. It stands to reason that a choir of twenty singers, no matter how well trained, cannot compete in volume with the great choirs usually heard in oratorio when the singers are numbered by the hundred. But in tone quality, beauty of light and shade, clear enunciation of syllables, emotional charm in delicate passages, of which there are many in Mendelssohn's tuneful oratorio, the choir of the Old First Presbyterian Church, which Dr. William C. Carl has so long and so ably directed, covered itself with glory on this gala occasion which were the first musical services as well as the first services in the church since its amalgamation with the Madison Square Church, part of the organ of which has been built into the original organ of the Old First Presbyterian Church.

The organ has been remade by Ernest M. Skinner, who has extended the console and added several stops with their respective pipes taken from the Madison Square Church. In its new condition it will be more than ever capable of meeting all the demands of the ever advancing pupils of the Guilman Organ School.

Philharmonic for American Music

The Philharmonic Society, which has for many years given encouragement on its programs to American composers, will continue to work for the advancement of American music throughout this season, not only by the presentation of new American compositions, but by eight Americans, who will appear as soloists with the orchestra. Louise Homer, John Powell, Hulda Lashanska, Lucy Gates, Mary Jordan, Max Rosen, Eddy Brown and Mischa Levitzki have been chosen by the board of directors of the Philharmonic Society as representative exponents of American music in their respective fields of expression. Besides the works of American composers of well established reputation, Josef Stransky's programs will contain compositions of younger men who belong to America's new school of musical production. Reginald Sweet, Mortimer Wilson, Leo Ornstein, Roger Huntington Sessions, Harold Morris, John Powell and W. H. Humiston will be among those who will have a hearing before Philharmonic audiences.

Vítěslav Novak, whom the Czechs consider the most gifted of their living composers, will be represented on a Philharmonic program by his "Slovakian Suite."

Cornelius van Vliet to Play in New York

Cornelius van Vliet, the Dutch cellist, who has appeared as soloist at concerts with Tetrassini and Mary Garden, and on several tours with the Minneapolis Symphony Orchestra, will give a recital at Aeolian Hall on Thursday evening, November 21.

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MUSIC ON THE PACIFIC SLOPE

OAKLAND'S NEW TEMPLE
CHORUS SINGS IN THE OPEN

Outdoor Services Held by Churches—First Artist Concert and Paris Symphony Orchestra Dates Postponed—Ship Launched to Musical Accompaniment—"Road to Victory" Dates Changed—Community Chorus Sings in Greek Theatre—Lewis to Conduct T and D Orchestra—Violinist Marries

Oakland, October 25, 1918.
A microbe, it is said, killed the mammoths of the world in the ages of the past; a microbe today is closing our concert halls, theatres, churches and schools, and if it does not actually kill, except in a fairly high percentage of pneumonia cases, it is leaving a shakiness of the knees not compatible with a prepossessing sang froid. Oakland denizens are going about their daily avocations with gauze masks tied over their nostrils and mouths. Train and street car windows are kept permanently open, streets are flushed with salt water during the night—all to combat the ravages of Spanish influenza. To date about 3,000 cases are quarantined and the death list has reached about one hundred.

The Municipal Auditorium was turned over by the city to the Health Department on October 21 as a temporary hospital. One hundred beds have been installed in the smaller halls, others to follow in the arena if needed. The committee of physicians who inspected the building found it ideally arranged for their purpose, there being kitchens and washrooms and sanitary conveniences at hand and plenty of light and air. Dr. Crosby, city health officer, thinks, in general, the disease in Oakland is being choked, and hopes to report in a few days that it is on the decrease.

Paris Symphony Orchestra to Change Date

According to an announcement received by the Chamber of Commerce recently, the date of the Paris Symphony Orchestra, which was to give a concert November 9, has been postponed three or four weeks on account of the influenza, making it necessary to rearrange the orchestra's itinerary.

First Artist Concert Postponed

The first concert of the popular Artist Series of five concerts, which was to have taken place at the Municipal

Opera House on October 28, under the management of Miss Z. W. Potter, has been postponed as a precautionary measure against the spread of Spanish influenza. Yolanda Meró, whose remarkable pianism has again and again been recognized by leading critics, and Lambert Murphy, lyric tenor of recognized ability, were to have given a brilliant combination program; we hope to see them later on. It is expected that this season will be the most successful yet enjoyed by the music section of the Oakland Teachers' Association—sponsor of these concerts—for, to insure full houses, a ticket selling drive has been instituted.

Open Air Services Held at Churches

A service was held in the spacious tennis courts of the First Presbyterian Church on Sunday, October 20, when the new Temple Chorus, led by Clarence Eddy and Albert C. Brear, made its first appearance and gave a musical program. Open air services were also held at the Catholic churches and at many of the Christian Science places of worship.

Ship Launched to Musical Accompaniment

The Moore Shipyard Band of fifty pieces and the Glendon Double Quartet, under the direction of John W. McKenzie, gave selections as the new freighter Chipchung, of 9,400 tons burthen, glided into the water on Sunday, October 20. This is the twenty-first steel cargo vessel built for the Government at the Moore plant within a year.

"Road to Victory" Pageant Postponed

Arrangements for the above pageant, which is a society affair, are practically at a standstill at the present time owing to postponement of the three dates on which it was to be given.

Community Chorus Sings in Greek Theatre

The second meeting of the University of California Community Chorus, under the direction of Arthur Farwell, was held in the Greek Theatre instead of at the Harmon Gymnasium, on October 17. The immense stage was used for this purpose, and though the evening was rather cool, the beauty and volume of the four part singing under a full moon framed by eucalyptus trees made a unique and pleasant experience, but one not likely to be immediately repeated now that open air meetings are banned. One of these meetings was the regular half hour of music given in the Greek Theatre on Sunday afternoons, which is abandoned for the present, the decision being in line with the university policy of discontinuing public gatherings as

a precautionary measure against the spread of Spanish influenza.

John Wharry Lewis to Conduct T and D Orchestra

A great favorite with Oakland audiences, John Wharry Lewis will have a warm reception from thousands of friends when the T and D picture house reopens after its renovation. Because of his fame and ability as an orchestra leader, Mr. Lewis will be an acquisition there. The orchestra pit has been rebuilt in such a way as to group the musicians in a semi-circle, as is done in symphony orchestras, giving the conductor an intimate touch with his musicians impossible under the old plan.

Well Known Violinist Marries

Alice Davies, violinist, a popular young teacher of Oakland, married Robert C. Endress, optician, of this city, on Sunday, October 20, at the Church of the Good Samaritan, Episcopal, where a group of friends witnessed the ceremony. A pupils' recital was to be held on October 18, but was postponed until next month on account of several of the young musicians being incapacitated by influenza. Mrs. Endress will resume her classes upon her return to Oakland after the wedding trip. E. A. T.

SAN FRANCISCO MUSIC
STILL HALTED BY "FLU"

Standstill Is Only Temporary—French Honor Eddy—Personal

San Francisco, October 26, 1918.
1158 Filbert Street. Phone Franklin 882.

The "flu" still has us, and music is at a standstill. Probably the same report is coming in from all parts of the country and so it will cause no surprise or comment.

Still, it is a little difficult to know how to make a weekly letter. There is, of course, no actual change in the musical program for the season—at least a change so slight as to be unworthy of special mention—the season is simply being set back a few weeks, how many weeks no one can, at present, tell. The epidemic has not reached its height either here or at Los Angeles, though reports show that Los Angeles is having a much easier time of it than we are here.

The fact that the San Francisco Symphony Orchestra management has canceled its contracts with the players has caused much foolish talk about the season being abandoned. (Continued on page 43.)

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SAN ANTONIO SUPPLIES SOLDIERS WITH MANY MUSICAL PROGRAMS

Briggs School of Expression Opens Formally—Mozart and Beethoven Societies, Arthur Claassen, Conductor, Give Interesting Programs

San Antonio, Texas, October 22, 1918.

The Thirty-fifth Infantry, of Camp Travis, surprised the management of the Lutheran Brotherhood Club with an interesting program, September 9, to show their appreciation of the many courtesies extended to them by the club. Those who contributed were Samuel Ritz, Gustave E. Johnson, Henry Kennitz and John B. Ohlson. The program opened with "America" and closed with "The Star Spangled Banner."

An interesting program was given September 10, at the Y. W. C. A. Hostess House at Kelly Field, under the direction of Mrs. T. J. Nye and Mrs. F. W. Sorell. Those who contributed were the Kelly Field Glee Club, David Griffin, post song leader; Alicia Petticlerc, soprano; Phyllis Clarkson, soprano; Edith Goldstein, soprano; Lillian and Russell Hughes, classical dancers.

Mrs. L. L. Marks had charge of a most enjoyable program under the auspices of the Tuesday Musical Club, which was given at the Red Cross Convalescent Home at Camp Travis, September 11. Those who participated were Maud Cunyn, Hazel Cain, Richard Post, Lillian Wagner, Mabel Weber, Elgiva Wolfe, Eddie Warwick, Eddie Levey, Hilda Lemberg and Lucille Morriss. Mrs. Marks was the accompanist for the evening.

Arthur Claassen had charge of the interesting program given at the Lutheran Brotherhood Club September 11. Those who assisted were Mrs. Eugene Stoffel, Louise Wilkie, of Boerne, Tex.; Adolph Seebe, Mary Aubrey, Nora Duessen and Mrs. Jacob Hornberger. Mr. Claassen was the accompanist.

The Briggs School of Expression was formally opened September 12 with a musical program given by the following: Mrs. L. L. Marks, soprano; Martha Baggett, soprano; Hazel Hutchins, violinist; Walter P. Romberg, violinist, and Gilbert Schramm, bass. Flora Briggs was the accompanist.

A highly enjoyable program was given for the Forty-fourth Field Artillery at Camp Stanley, September 12, by Dorothea Hoyt, contralto; Zuleme Jungbecker, contralto; Mrs. Fred Jones, soprano, and Walter P. Romberg, violinist, each artist appearing several times. Mrs. J. W. Hoyt arranged the program.

Louis Hintze, of New York, had charge of the excellent program of piano, violin and vocal numbers given at the Lutheran Brotherhood Club, September 14.

David Griffin, post song leader of Kelly Field, had charge of the community singing at Brackenridge Park Sunday, September 15. The time was mostly taken up with the teaching of the "Marseillaise" in French, in preparation for Tri-Color Day, October 29, when the Société des Concerts du Conservatoire de Paris will give a concert in the city. It is planned at this time to have a vast assemblage greet the orchestra with their national anthem. Assisting Mr. Griffin was a male quartet from Kelly Field, consisting of W. P. Talbert, Frederick R. Brown, H. C. Eismann and George Delaker.

Mr. Griffin was in charge of the Liberty sing held in Travis Park, September 17. "La Marseillaise" was studied, besides the regular "sing" of the popular and patriotic songs which have been made so popular through these "sings." Mr. Griffin was assisted by Mrs. Fred S. Jones, soprano, one of San Antonio's most popular artists, and a quartet consisting of W. P. Talbert, Frederick R. Brown, H. C. Eismann and George C. Delaker.

An enjoyable program, arranged by Mrs. L. L. Marks, under the auspices of the Tuesday Musical Club, was given September 17 for the Fort Sam Houston Base Hospital in the Red Cross building, with the following participants: Hilda Lemberg, Reva Berman, Mrs. Barnes, Lulu Richardson Dean, Mrs. H. Hickok, Mrs. Guy Simpson, Metha Wolfe, Hazel Hutchins, Eddie Levey and Mrs. Alfred Duerler. "The Star Spangled Banner" opened the program and "America" closed it.

A program of unusual interest was given September 17 at Camp Travis "Y" No. 187. Vesta Taylor had charge of the program, which was given by Norma Lee Sharp, Vesta Taylor, Lucy Banks and Grace Miller. The Seventeenth Battalion Band also gave some greatly enjoyed numbers.

Mrs. A. Sachs, on behalf of the San Antonio Dramatic Club, presented an enjoyable program at Camp Travis Base Hospital, in the Red Cross building, September 18. Those who contributed were: Eunice Gray, Audrey Goldthorpe, Stella Hagy, Pauline Huck, Mrs. Carleton Adams and Milton McAllister.

The San Antonio Mozart Society, Arthur Claassen, director, had charge of the program which was given at the Lutheran Brotherhood Club September 18. The Mozart Society gave several numbers, assisted by Ruth Witmer, pianist; Hattie Garrett, contralto; Adella Adelman, reader; Mary Aubrey, contralto, and Flora Briggs, in a pianologue. Miss Briggs was also the accompanist.

Mrs. Frederick Abbott arranged an excellent program, which was given in "Y" 33, September 20, for the men of the Fifty-third and Fifty-fourth Field Artillery. Those who contributed were: Mrs. Chester Terrell, soprano; Constance Douglas, reader, and M. Tulipan, violinist. Mrs. Abbott was the accompanist.

Elsa Harms arranged the interesting program which was given September 21 at the Lutheran Brotherhood Club. She was assisted by Mrs. G. E. Gwinn, soprano; Mrs. George O. Westmeyer, reader; Minna Burg, in ukulele numbers, and Sergt. Herbert Wall, leading the singing of the assembly, while Mrs. Harry Leap was the accompanist.

Hugh McAmis, organist, was presented in recital, September 22, by the Scottish Rite Masons. Mr. McAmis has recently returned from New York, where he was a student in the Guilman Organ School, to enlist for military service. An excellent program was given, consisting of numbers by Bach, Harker, Chopin and Bonnet, the celebrated French organist. "America" and the "Marseillaise"



MORGAN KINGSTON,

Metropolitan Opera tenor, singing on the Sub-Treasury steps, New York, to an audience of 12,000 people for the Fourth Liberty Loan drive.

opened the program, which closed with "The Star Spangled Banner." The "Funeral March" of Chopin was played in memory of our dead in France. Many encores were necessary in order to show the splendid appreciation of the performer, of whom San Antonio is justly proud, he being a native son. He was assisted by Clifford G. Biehl, tenor, of Kelly Field, who gave two most enjoyable numbers.

Norma Lee Sharp had charge of a program which was given September 23, at "Y" 186, Fort Sam Houston, with the following participants: Lucy Banks, Mr. Dingman, Justine Segal and Norma Lee Sharpe. The accompanists were Mrs. Segal and Lucy Banks.

Gertrude Saynisch had charge of a program given at the Red Cross building, Fort Sam Houston, September 23, with the following participants: Mrs. J. M. Vance, Mrs. James Villanueva, Elizabeth Beal, Sallie Simms, Pearl Coin, Edna Wallace, Adelle Adlemann, Metha Wolfe, Hilda Lemberg, little Clara May Arrington, Louis Saynisch, James Villanueva and Raymond and Phil Schuetze.

Arthur Claassen arranged the program given at the Lutheran Brotherhood Club September 25. He was assisted by Hildegard Wagner, soprano; Selma Sieck, pianist; John J. Kuntz, baritone; Thelma Linnartz, reader, and Capt. Edward A. van Fleet, tenor. "The Star Spangled Banner" opened and "America" closed the program, of which Mr. Claassen was the accompanist for the evening.

Officers and men of the Forty-third Field Artillery, of Camp Stanley, were entertained September 25 with a program arranged by Sallie Simms. She was assisted by little Jacquelyn Flanagan, Mildred Gates, Nora Duessen, Marjorie Cameron and Mrs. Flanagan.

September 27, programs were arranged by Mildred Gates, given at Kelly Field; by Mrs. T. E. Mumme, given at Camp Normoyle, and Mrs. R. Rouse, given at Camp Stanley. Each had a number of assistants.

The program given at the Lutheran Brotherhood Club, September 28, was arranged by Gertrude Saynisch, with the following assisting: Hilda Lemberg, Adelle Adlemann, Edna Wallace, Metha Wolfe, Gertrude Saynisch, Raymond and Phil Schuetze, and James Villanueva. Mrs. James Villanueva and James Saynisch were the accompanists.

Mrs. George E. Gwinn, director of the music at Travis Park Methodist Church, arranged an excellent musical program, which was given at the church September 29. Following were those who took part: Thirty-fifth Infantry Band, of Camp Travis; Sergt. Herbert Wall, who led the assembly in singing, besides appearing as soloist; quartet consisting of Mrs. G. E. Gwinn, soprano; Elsa Harms, contralto; Lieut. Oran Kirkpatrick, tenor, and Gilbert Schramm, bass; Hazel Hutchins, violinist, and Oran Kirkpatrick, tenor. A stirring patriotic address was given by Nat M. Washer.

The Beethoven Society, Arthur Claassen, director, Flora Briggs, accompanist, gave its first concert of the season September 29, with the following assistants: Ruth Wittmer, pianist; Hattie Garrett, contralto; Mrs. E. P. McKenna, cornetist; John J. Kuntz, baritone, and Mrs. Paul Rochs, soprano. The society gave three excellent numbers.

The non-commissioned officers of the 165th Depot Brigade of Camp Travis were entertained September 30 with an excellent program arranged by members of Travis Park Methodist Church. The following participated: Pearl Johnson, soprano; Reva Berman, reader; Ida and Mary Delary, in ukulele selections; C. W. Martin, Jr., boy soprano; Margaret Voight, contralto; Lucile Nunnetey, reader, and Irene Hugman, soprano.

The Kelly Field Glee Club, David Griffin, post song leader of Kelly Field, is making a tour in the interest of the Fourth Liberty Loan. Two programs were given in San Antonio before their departure. Harry Hertzberg, director of the Four Minute Men, secured the services of the club.

The Tuesday Musical Club held its initial meeting of the season October 1, with Mrs. Stanley Winters in charge of the program. Those who assisted were la Rue Loftin, pianist; Mrs. Fred Jones, soprano; Emmett Rountree, baritone; Kathleen Blair Clarke, composer and pianist, who gave the club the first hearing of seven new songs composed during the summer, sung by Mrs. Louis Reuter, mezzo-soprano, and Earl Wortham, soprano, of Chicago, who is in the city giving programs at the camps, under direction of Sergt. Herbert Wall. The accompanists were Mrs. Edward Sachs, Mrs. Stanley Winters and Hector Gorjux.

Lieutenant Luckett had charge of the program which was given at the Lutheran Brotherhood Club, October 2, with the following participants, all of Kelly Field: E. Mitchell, pianist; D. Bloom, violinist; E. L. Tout, cellist; A. P. Ponzillo, tenor; Joe Fagundes, in accordion selections, and C. C. Dilzell, baritone.

Cosme McMoon, pianist, a youth of about eighteen years, appeared in recital October 2 at Harmony Hall. The program consisted of numbers by Bach, Beethoven, Schumann, Beethoven-Rubinstein, two Liszt numbers and four

Chopin numbers. He displayed excellent technic, fine musicianship, and a thorough knowledge of the compositions, both in a technical and interpretive sense. Two encores were necessary after the first group, and at the close of the program the appreciative audience demanded three encores before releasing him.

Sunday, October 6, the regular monthly program was given at the First Baptist Church, where Sergt. Herbert Wall has charge of the music. Those who contributed to the excellent program were Francis McClaren, organist; Lillian Wagner, contralto; Earl Wortham, soprano; Lieut. Reuben Beckwith, of Camp Travis, pianist; Mr. Roberts, tenor, of Kelly Field, and Mr. Wall, who is the military song leader at Camp Travis.

The San Antonio Musical Club presented Maurine Dyer-Wilbanks, mezzo-soprano, assisted by the Kelly Field Trio, consisting of Sergt. Abraham Frankel, violinist; Edwin J. Tout, cello, and John Ericson, pianist, in recital at the Main Avenue High School auditorium October 8. The entire proceeds from the recital are to be added to the fund which will be used to endow a bed in the American Military Hospital in Neuilly, near Paris, France. The program opened with "Celeste Aida," by the trio, which was given with precision and excellent volume of tone. Two other numbers, "Love Song" (Flegier) and "Dalvise" (Sandby), were given, and so great was the appreciation that two encores were necessary. Each one of the men is a prominent musician. Mrs. Wilbanks' first group consisted of "Lungi dal Caro Bene" (Secchi), "Chinolla Zingarella" (Paisiello), "Les Larmes" (Massenet), and "The Brookside" (Houghton-Fox). At the conclusion she was forced to give an encore, and was the recipient of many floral tributes from her hosts of friends here. The next group consisted of "Ah, Love, But a Day" (Gilbert), "April Weather" (Woodman), "My Heart Is a Lute" (Woodman), "My Treasure" (Trevalsa), and "What's in the Air Today?" (Eden). Encores were also necessary after this group. The next consisted of "Air de Lia" from "L'Enfant Prodigue" (Debussy), "The Last Hour" (Kramer), "Her Portrait," and "Entreaty" (Oscar J. Fox, of San Antonio). Both songs were especially well received, the composer (who was also the accompanist of the evening) being obliged to rise and bow his acknowledgment of the applause. The program closed with "The Americans Come" (Fay Foster). Mrs. Wilbanks displayed a voice of particularly pleasing, sympathetic and warm quality; her enunciation was excellent and her musicianship splendid. She is a resident of San Antonio, but has been in New York some time studying, having just recently returned. S. W.

Bertha Kalich to Alice Garrigue Mott

Bertha Kalich, the tragedienne and "celebrated star of first magnitude," now playing "The Riddle: Woman" at the Harris Theatre, New York, writes of her teacher, Alice Garrigue Mott:

Alice Garrigue Mott ranks as one of our finest teachers of the voice. She combines the best of European schools with a rare method of her own that is wonderful in its result. No matter how broken or lethargic the spirit, a lesson with Mme. Mott is an elixir to mind and body, for there speaks not only the method of a great teacher, but the spirit, intuition and soul of a great woman. With love and best wishes to this unique teacher.

From your friend and pupil,

BERTHA KALICH.

"A teacher should be an inspiration to all studying with her," says Alice Garrigue Mott, "but a teacher is blessed in the hours she spends teaching an inspired and an inspiring student. Such a student is Bertha Kalich."

"In all the world, wherever Bertha Kalich has appeared, there is but one opinion, 'The true artist of sacred fire.' To give the science of the vocal art to one whose spirit feels with the entire universe, and every emotion of the soul is expressed in the voice, is an artist teacher's heaven on earth. To know that an artist can find the medium to convey her ideas to her audience by the science of the vocal art you impart is all a true teacher lives for."

"Bertha Kalich has not only her celebrated unusual speaking voice, but her voice in song is most musical, of remarkable compass, a vibrant carrying tone, filled with color and pathetic depth. She sings lyric, coloratura and dramatic music with equal facility."

The artist producer of plays, Manager Harrison Grey Fiske, writes also of Alice Garrigue Mott:

My Dear Mme. Mott:

Appropos of the article that is to appear in The Tribune regarding your work, I should like to have the opportunity to bear testimony of its value.

I remember several years ago when Bertha Kalich, while acting under my management, found trouble with her voice. For the first time in her experience she discovered that it failed to answer to the demands she was obliged to make upon it. She consulted a celebrated throat specialist. He said: "This is not a case for a physician; it is a case for Mme. Mott." Mme. Kalich consulted you, and placed herself under your instructions. She had fallen involuntarily into a faulty method of voice production. The transformation that you made in her case in a brief time was most remarkable, and she was restored to her full vocal powers.

Since then, as you know, I have recommended to you several artists in whose work I was interested, and in each case you have taken them from the path of error and sent them on their professional way with new vocal powers and resources. Unhesitatingly and emphatically, I commend your admirable method to those who do not understand the correct method of producing and using the voice.

Sincerely yours,

HARRISON GREY FISKE.

Famous Artists for St. Paul Club

The St. Paul Schubert Club, Florence L. C. Briggs, president, contains the following attractive roster for 1918-19:

Mabel Garrison, American soprano of the Metropolitan Opera Company, of New York. At the Auditorium, Tuesday, October 29, 8:15 p. m.

Arthur Shattuck, American pianist. Plymouth Congregational Church, Tuesday, December 10, 8:15 p. m.

Isolde Menges, English violinist. Plymouth Congregational Church, Tuesday, January 28, 8:15 p. m.

Edith Louise Wagner, pianist. Junior Pioneer Hall, October 23, 8:30 p. m.

Monthly formal recitals by artist members. Formal and semi-formal recitals by student members. Five active section musicals. Five students' section musicals. Three associate section musicals.

The plans for the present season have been made with a view to their relation to the times and for the purpose of correlating the work with present day conditions.

Christine Miller Clemson, the famous contralto, has offered her services for an hour of singing for the entertainment of soldiers from the nearby camps on the afternoon of New Year's Day in the Auditorium.

At Edith Louise Wagner's recital in Junior Pioneer Hall, St. Paul, Wednesday afternoon, October 23, she

was assisted by Mrs. Malcolm McMillan, contralto and Malcolm McMillan, accompanist. The pianist was heard in Rameau-MacDowell, Grieg, MacDowell-Dolmetsch, Debussy and Alkan numbers. The vocal numbers were by Verdi, Ferrari, Bergen, Macmillan, and Henschel.

Flonzaleys to Open People's Concerts

The opening concert of the People's Symphony Concerts Auxiliary Club will feature the Flonzaley Quartet at the Washington Irving High School, New York, November 9. The program includes Schubert's posthumous quartet in D minor, quartet in G minor, and three novelties for string quartet by Glazounoff. This is the first of a series of six chamber music concerts, including the Trio de Lutece with George Barrere, the Philharmonic Trio, David and Clara Mannes, the New York Chamber Music Society and the Berkshire String Quartet.

Sacha Votichenko Will Enlarge His Studio

Owing to the success of his unique Concerts Intime, Sacha Votichenko is at present having his beautiful studio at the Hotel des Artistes enlarged. The season's recitals, in which it is said that many prominent artists are to appear, will therefore have to be postponed until the completion of these repairs.

Mr. Votichenko has unpacked some remarkable historical furnishings, which will be displayed for the first time in this country. Many of the ornaments which adorned the throne of Catherine the Great are included in this collection. The documents proving the authenticity of these relics have been carefully preserved.

Tollefsen Trio Concert November 19

Owing to the illness of one of the members of the Tollefsen Trio, its concert, scheduled for November 2 has been postponed until Tuesday evening, November 19.

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COMMUNITY SINGING AND DEMOCRACY

By J. LANDSEER MACKENZIE

The present movement for community singing is one which has more real significance than appears on the surface, for if it be carried forward on right lines, it will be a demonstration of the ideal of democracy actually working as an instrument for the highest artistic expression. The point to be emphasized and brought home to every individual is, that the fundamental principle of democracy is essential to all true art. Our men abroad are fighting to set the world free for democracy, and those who are left at home should take every opportunity for supporting community singing as the means open to all for showing the manifestation of that ideal through the art which is the common birthright of every individual capable of speech.

It is not only in the coming together, and the wiping out of class distinctions that true democracy is shown—that is but an outward effect. To work for effects divorced from principle is to build on rotten foundations which will crumble at the slightest provocation. The principle which makes for equality and harmony must animate each individual alike in order that the outer effects may be real and lasting. While differences exist, a mere semblance of equality is not enough, for there must be recognition of the common factor in which all are equal. Individuals can be utterly diverse in character, position, and attainments, and yet all have feeling to unite in a common cause. The united feeling of a mass of people holds force enough to bring any purpose into effect.

The Significance of Feeling

The significance of feeling is a point which is not widely enough recognized, for feeling is the medium for all manifestation. This is a psychological fact which could be put to enormous practical value if only it were thoroughly tested out. Singing provides a great opportunity for the study of its effects, for the quality of tone produced depends entirely upon the quality of the singer's feeling. Musical tone is the natural expression of feeling in sound.

Here then is the principle for the bringing of democracy into practical demonstration through the agency of community singing. That every individual give FEELING to the purpose for which the meeting is held. The aim of community singing is to unite thousands of people in song, therefore the song is the immediate purpose of the meeting, and the song should be felt to the exclusion of all else by every person present.

This is the vital principle "giving in feeling," and it is so simple that many may think it beneath their notice and continue to aspire to the complexities attendant upon the counterfeiting of results. The fact remains that the simplest principles are productive of the most comprehensive range of effects. There are some who may object that feeling is not singing. Quite so, but feeling is the animating principle of singing, which in itself is a natural act requiring no knowledge to bring it about, and only needing an attention free from self-consciousness for it to be the most spontaneous and satisfying method of expression known to humanity. Any one and every one who feels a song sufficiently strongly must burst into singing unless inhibited by self-consciousness.

The great stumbling block that has effectively choked off so much natural singing is the consideration of it as an accomplishment that must be acquired by special training. This is not so. Singing is not an intellectual pursuit, but a pure expression of feeling. The reason so little real singing is

heard is due to a lack of recognition of this fundamental fact, and this non-recognition has led to all sorts of methods and theories for trying to sing intellectually instead of with the simplicity of feeling. There is nothing mental in the actual process of singing; its motive power lies in feeling, and there can be no real harmony of tone unless the feeling is spontaneous and whole hearted.

Democratic Art

Now this is where the significance of the present movement for community singing lies. It is up to the people, the mass, to demonstrate a principle which autocrats in their arrogance of pride and learning have despised to the manifestation of nothing but confusion and inharmony. Feeling is a simple act; thought is complex. Truth is simple; lying, cheating and all counterfeit is complex. Let the people rise in all the glory of simplicity and freedom to demonstrate the truth of singing in such grandeur that those who have been called high and mighty have to humble themselves to learn from these "little ones."

This principle is not one to argue about. It must be put to the proof of practice. When it has been thoroughly tested, then its effects will provide ample material for discussion. Let it be tried out by a mass of people who feel a song so strongly that they burst spontaneously into singing, and the result will be a tone quality of such volume and purity as has never yet been heard.

Self-consciousness, or "feeling of self," to the exclusion of "feeling the song," is the greatest barrier to singing. Which is more calculated to efface this self-consciousness—a whole hearted feeling of the song, or a consciousness as to how to sing. Let both be tried, to stand or fall on their merits! Let those who think they have knowledge of how to sing compare the tonal results of a spontaneous lifting of the voice in song from an unself-consciousness person who feels what he sings with those coming from a careful application of theories of what to do in order to sing.

Now the conditions of community singing are those most favorable to an attainment of freedom from self-consciousness in a whole hearted feeling of the song by common inspiration. Therefore this is a means at hand for every individual to put the principle of "feeling the song" into actual practice, free from the discouragement of hearing the imperfections of his own effort. This national movement for community singing can be made the training ground for an art of singing which will speedily show vocal results far eclipsing any that have been heard for natural beauty and dynamic intensity of expression.

Triumph Over Tradition

There is a very prevalent idea among voice trainers that singing in chorus ruins the voice for solo work, and this is quite right if the members of a chorus are merely trying to rival each other in the amount of noise they can produce. Choruses on the old lines have failed to show any far reaching results in unusual beauty of tone. Now is the time to realize that if the present movement for community singing is to demonstrate its highest ideals it must be entirely dissociated from all ideas of voice, and artificial voice production. Those interested are exhorted to contribute feeling, in order that it may produce their voices. Here and now is the grand opportunity for the people themselves—the nation—to rise up and demonstrate the principle of democracy as applied to art. Then will the world look to this country as the pioneer in showing an art from the application of a fundamental principle of life, which will far excel any that came from the old world.

America is leading the world to victory on the battlefield with her splendid youth and manhood. Those left at home can also lead the world to victory by demonstrating the triumph of principle over worn out methods and traditions. Community singing can be made a lasting monument in commemoration of the glorious freedom of the country by the establishment of a National Art of Song built up on the very foundation of its Constitution.

Louise Hubbard to Give Recital

The singing of Louise Hubbard (MacMahan) has during the past few seasons gradually become favorably known in New York, and this golden voiced soprano has given pure delight to all those who have heard her sing. Here are combined voice and artistic ability to be reckoned with the best the American concert stage has to offer. Holding one of the highest salaried church positions, Miss



LOUISE HUBBARD,

Who will give a New York recital shortly.

Hubbard has identified herself with such works as Verdi's "Requiem," Rossini's "Stabat Mater," "Messiah," "Elijah," etc. Saturday, November 9, she will give her admirers an opportunity to hear her in her first New York song recital, when she will present a program of classic and modern compositions, the rendition of which is a real test of the art of bel canto. This young artist is a native of Alabama, has been educated entirely in the United States, and for three years has studied faithfully with Joseph Regneas, who is justly gratified at the high degree of vocal virtue she has attained. In the following program Miss Hubbard will be accompanied by Blanche Barbot:

"With Verdure Clad," Haydn; "O bocca Dolorosa," Sibella; "Violette," Scambati; "Del vici non tardar," (Mozart); "She Never Told Her Love," Haydn; Orpheus with His Lute," Sullivan; "The Lark Now Leaves His Watery Nest," Parker; "The Lass with the Delicate Air," Arne; "Lo, the Gentle Lark," Bishop; "Tes yeux," Rabbey; "Serenade Française," Leoncavallo; "Priez, aimez, chantez," Gregh; "Le Baiser," Thomas; "Viens aurore," A. L.; "Spring Is Awake," Gaines; "Her Dream," Waller; "I Am the Wind," Gere; "My Menagerie," Foster; "Dawn," Curran.

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MUSIC ON PACIFIC SLOPE

(Continued from page 39.)

done. No such step is contemplated, the contracts simply being canceled as a precautionary measure, this being the simplest legal way of avoiding possible misunderstandings. Within a very few weeks the contracts will be closed again as before and the rehearsals will be resumed.

This is true also as far as possible with all other organizations, and with solo artists. The Chamber Music Society, the Shavitch-Saslavsky-Bem Trio, the Oppenheimer, Healy, Colbert, Behymer and Potter concert courses—all of these will give the concerts scheduled with a very few changes except as to dates.

There is very little room or reason for pessimism, except, perhaps, on the part of some teachers who are losing a week or two of lessons. That makes very little difference to successful teachers who have a bank surplus. To some of the unsuccessful teachers it is a tragedy. Those are the ones who do not advertise.

Some one said to me the other day, "How can one have a bank balance and advertise?"

The answer is, "How can one have a bank balance if one does not advertise?" And you will always find that the musicians who never get anywhere are those who scorn publicity.

French Honor Eddy

Congratulations are in order. Clarence Eddy, one of the world's most noted organists, has just received notice from the French consul that the papers relative to his new honorary title "Officier de l'Academie Française" have arrived. The fact that this title was to be conferred upon him was announced some time ago. Mr. Eddy deserves it, and congratulations from his many friends and admirers are pouring in.

Mr. Eddy is at present residing in San Francisco, making this his headquarters although his organ position is with the First Presbyterian Church of Oakland, just across the bay. Last winter he made a tour of the East and Middle West, and during the summer just past he played an engagement at the Memorial Church of Stanford University, giving there a long series of recitals. He is also in great demand for the inauguration of new organs whenever they are not so far distant that the trip would be impossible owing to his numerous engagements in this city.

Personals

George Kruger, Joseph George Jacobsen and Mrs. Noah Brandt, all three prominent teachers in this city, have interesting articles in a recent number of *The Etude*.

Fern Bachman, violin pupil of Noah Brandt, won a decided success at a Red Cross benefit given recently by the Papyrus Club at the St. Francis.

Israel Seligman announces that he has changed his name to Pavel Blajeny. Seligman—or Blajeny—is a Russian pianist of decided merit at present residing in San Francisco.

Charles H. Demorest, A. A. G. O., of Los Angeles, was in the city for a few days this week. Mr. Demorest is organist of the Third Church of Christ, Scientist, and has charge also of the orchestra of young people at Hamburger's Department Store, a most worthy and useful innovation of which Mr. Demorest is making a great educational and artistic success.

Mr. Demorest tells me that a set of nine of his compositions has recently been accepted for publication by Theo. Presser. They are second grade teaching piano pieces. He also has composed a string quartet which will perhaps be played by the Saint-Saëns Quartet this winter. The pleasure of his stay in San Francisco was much interfered with by the influenza epidemic.

Lucia W. Smith, *MUSICAL COURIER* correspondent in Redlands, writes that she must relinquish that position as she is going to France to take up Red Cross work. The *MUSICAL COURIER* is sorry to lose an efficient correspondent, but heartily congratulates Miss Smith on the honor that has been conferred upon her by being permitted to serve the Red Cross overseas.

Horace Britt, cellist, and Katejan Attl, harpist, opened the musical season at Eureka on October 4. It is needless to say that their success was pronounced. F. P.

DISTINGUISHED ARTISTS

VISIT PORTLAND

Fitziu-de Segurola Give Operatic Sketch in Costume—Other Local Items

Anna Fitziu and Andres de Segurola, baritone, came on October 9 and opened the local season. The distinguished artists, who enjoyed a distinct success, sang separately and together. Among Miss Fitziu's encore numbers were "Over There" and "The Long, Long Trail." Particularly appealing was "Grand Mere Avait Raison," an operatic sketch in costume, which closed the program. Emil J. Polak was the piano accompanist. The concert took place under the direction of Steers & Coman.

Local Items

Under the auspices of the Ellison-White Conservatory of Music, Paul Petri, tenor, and Lillian Jeffreys Petri, pianist, two newcomers, are giving a series of interesting lecture-recitals in the ballroom of the Multnomah Hotel.

Two new Indian songs by Helena Bingham, of Chicago, have been dedicated to Katherine Neal-Simmons, of Portland, who will feature the songs on her unique Indian program. The songs are "Ena-yea" and "Wah-wah-toysee," taken from Longfellow's "Hiawatha."

Participants in recent club programs have been Ada Miller, soprano, who sang at the first meeting of the MacDowell Club, and Warren Erwin, tenor; Pauline Miller Chapman, soprano, and Winifred Forbes, violinist, who were heard at the opening meeting of the Monday Musical Club. The programs were first class.

Mrs. Donald Spencer, a prominent member of the MacDowell Club, has just been appointed business manager of the Portland Symphony Orchestra. The first symphony concert will take place early in December.

The Crescendo Club, Rose Coursen-Reed, director, held its first rehearsal of the season on October 9. Evelyn Ewart-McNary was at the piano.

Lucien E. Becker, F. A. G. O., is giving another series of organ recitals at Reed College.

The employees of the United States National Bank are organizing a chorus and Rose Coursen-Reed has been chosen director.

Ella van Leuwen-Beard has been appointed director of the choir of the Spokane Avenue Presbyterian Church.

The Portland Oratorio Society, Tom G. Taylor, director, is rehearsing Handel's "The Messiah."

Bertha E. Tait, for a number of years business manager of the Portland Symphony Orchestra, has associated herself with the Ellison-White Musical Bureau, a large and progressive organization of Portland.

The Central Presbyterian Church has a new musical director in the person of J. William Belcher, a well known tenor.

Because of the Spanish influenza, all the local theatres, churches and schools are closed and all concerts have been postponed. J. R. O.

SANTA BARBARA M. S. C.

FURNISHES RECENT MUSIC

Offers Quartet, French and Patriotic Programs—Artists for Philharmonic Course Announced

On October 3 a program was given at the Woman's Club house by a male quartet sent out by the University Extension Division of the University of California. The members of this quartet were Bayard Robley, Jerome Porter, Harold Proctor and Edward Richardson.

At the Music Study Club, on October 1, the second French program was given under the direction of Caroline Kellogg Dunshee. The subject was Belgian and modern French composers, and the composers under consideration were César Franck, Gabriel Fauré, Debussy, Hué, Massenet and Clerbois, the latter a local musician.

The Music Study Club has been busy in patriotic ways as well as in study. On September 9, California Day, the club, under the leadership of its president, Imogen Avis Palmer, had charge of a patriotic program at the Market.

On Columbus Day, October 12, at the Liberty Day parade, considered the finest parade ever held in Santa Barbara, the Music Study Club was responsible for all the music and musical organizations in the parade.

Artists for Philharmonic Course

Clara E. Herbert has announced the artists who are engaged for this season's Philharmonic Course. They are to offer the Trio de Lutece with Lucy Gates, soprano; Louis Graveure, Belgian baritone, and Frances Alda, dramatic soprano. Mrs. Herbert is also to bring the French Band, and is planning for the San Francisco Symphony Orchestra. C. K. D.

STOCKTON CLUB BEGINS SEASON

The Saturday Afternoon Club opened for the season on October 12, in the ballroom of the Hotel Stockton, on which occasion an interesting program was given before a large and enthusiastic audience by Hana Shimosumi, Japanese soprano, and Walter Wenzel, pianist. The program included "All My Heart Is Ashes" and "The Wild Dove Cries on Fleeting Wing" by Cadman, and compositions by Puccini, Hahn, Massenet, Debussy, Chopin and others. The meeting of the club was opened by ten minutes of community song under the direction of Eva Brooks, which was greatly enjoyed.

May Mukle Safe in Honolulu

Honolulu, October 12, 1918.

"At last my dream has come true!" exclaimed May Mukle, cellist, as she stepped ashore in Honolulu, with Rebecca Clarke, the violinist. Miss Mukle was smiling and buoyant after the long sea voyage, and they both confessed to being up long hours before the steamer landed at the wharf at 7:30 in the morning. They had risen while the stars were still gleaming white in the black sky, and the islands gradually changing from a seeming cloud on the horizon to the semblance of mountains. In the pale light the high peaks, gulches, and precipitous cliffs of the rugged side of Oahu took form, and finally, at dawn, with the turn around old "Diamond Head" the soft light poured over the long stretches of green of the sugar-



(1) Rebecca Clarke, viola player; (2) Mrs. L. Tenney Peck; (3) Max Selinsky, leader and violinist; (4) May Mukle, cellist; (5) L. Tenney Peck, president of the Philharmonic Society of Honolulu.

cane, gave purple mists and rainbows to the valleys, and flooded the little city nestled among the palms and poincianas with a welcoming radiance.

Miss Mukle and Miss Clarke were met at the steamer by L. Tenney Peck, president of the Philharmonic Society of Honolulu, and Max Selinsky.

Serious work on the programs for the concert season has begun, and it is easy to predict that Honolulu will get a taste of "the divine" when these artists are heard. The opening concert of the season is scheduled for Friday evening, October 18, at Mission Memorial Hall. Jessie Masson, the pianist engaged for the season, has been unable to get steamer accommodations that will bring her in time for the first concert. Mrs. L. Tenney Peck, a favorite local pianist, has been engaged for the one concert to substitute for Miss Masson.

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MY INDISPENSABLE "FIVE-BOOK SHELF"

By H. H. Bellmann

My shelf of five indispensable books is not a shelf at all, for these books are in such constant use that they never find their way to a shelf.

The walls of my study are lined with books, thousands of them, collected through long periods of study and teaching. I love these books, most of them, and I am grateful to them. They have made easy many hard spots on the upward slant and will make easy many more. I have frequent, even daily, recourse to many of these volumes, and among them are colossal tomes to which I go perhaps not more than once a year. These, too, in their way, are indispensable.

But on the corner of my teaching piano, where they remain throughout the teaching year, are five stout volumes bound in black morocco—the original bindings are long since gone. Time after time during the day I reach out and open them to point out to the pupil the place where the symptoms of his own case have already been tabulated in black and white, with the remedy.

These five super-books (I am unable to name them in any order of precedence—they are equal, unapproached, each in its field) are Gratia's "Etude de Piano," Gottfried Galston's "Studienbuch," Christiani's "Principles of Expression in Piano Playing," Breithaupt's "Natürliche Klaviertechnik" and James Huneker's "Chopin." It is regrettable that three of these are not obtainable in English, but the teacher can always make a free translation for the pupil as need arises.

One of these books is among the older possessions of the student world and requires but passing comment. But the Christiani work is as valuable today as when it was written, because it deals with principles that are eternal. Only in a paragraph or two when reference is made to different species of touch will it be found out of date. But its chief value to the student is furnishing material out of which he may ask himself pertinent questions and from which he may learn to do constructive thinking. This matter of inducing the student to ask himself questions on the work in hand I take to be an extremely valuable and stimulating phase of pedagogy. For example: On page 22, under the head of "Accents in General," Christiani gives a list of accents of various kinds which he divides into the two classes, regular and irregular. Upon this list the main structure of the book is reared. If the student has this classification of accents memorized and has considered their significance, he has material in mind that will force him to enlightening self-interrogation whenever he begins the study of a new composition. Every young piano student should know this book as he knows his alphabet. Pupils pay high prices to have teachers tell them the very words printed here and which they may have always ready to hand.

Mr. Huneker's book on "Chopin" is too well known to need more than mention. This fascinating writer, a veritable etcher with words, renders Chopin the great service of not over idealizing or over poetizing the music under discussion so that the young student, who is ignorant alike of life and art, acquires from Mr. Huneker exactly the right artistic viewpoint. There is just enough poetic suggestion in the description and emotional analyses of the various compositions to stimulate the musical side of the reader's conception. There are so many valuable suggestions about editions, phrasings, fingerings even, and so much common sense withal, that the help it has been to teachers and pupils cannot be estimated.

The remaining three books, I am sure, are much less generally known. Gratia's wonderful little work was brought to my attention by Widor, the great French organist, who had at that time just written a preface for it. It was published in 1913. It is a scientific, ingenious, original and common sense book on how to practise and how to memorize, laying special stress on the mental processes attendant upon piano practise. It offers the cream of the best and suggestions that I have seen in print or heard from teachers and adds many original ones of the author's own.

There is a chapter on the educational value of piano study which goes somewhat into detail in enumerating the mental benefits derived. Another chapter entitled "Duration of the Study Period" compresses into a few pages the consensus of opinion of many physiologists and offers the teacher ample working material for the study of psychology. The position of the hands and fingers is clarified by the rather unique aid of "finger prints."

In chapter 5 are given about twenty-five or thirty rules and recommendations for practise—veritable commandments that might be cut on stone, for no matter in what direction instrumental technique may develop, these are the basic principles of correct practise. They embody the best of modern procedures and are founded on a thorough knowledge of the physical, mental and musical reactions of practise.

Technical difficulties are then taken up in order: Scales, arpeggios, thirds, sixths, octaves, trills, tremolos, etc. Some original and clever suggestions for varying the practise, rhythmically and otherwise, are offered. Good chapters on the pedal and interpretation follow, but the one devoted to memorizing offers the largest amount of practical help to the student whose *bête noire* is the fear of forgetting. M. Gratia analyzes the various factors of memory, tabulates them and suggests the best means of strengthening each one. His table of the factors of attention, which consists of these divisions, visual, tactile, muscular, nominative, rhythmic, and auditive, furnishes a formula very useful in analyzing types of memory. He stresses the importance of augmenting the consciousness of those factors which have been used blindly and unconsciously, or not at all.

I have found that by helping the pupil to analyze his own processes of memory and habits of attention that a system may be worked out, adapted to his own mentality, that oftentimes quadruples or quintuples his speed in all memory work.

The Gratia book exists at present only in French, but is written in such clear and simple language that any one with a limited knowledge of French can understand it. The principal points of the several divisions are graphically outlined for the reader in nineteen tableaux synoptiques which make it extremely easy for the pupil who has but limited time to grasp the entire subject matter and keep it well in memory.

I believe an English translation of Gottfried Galston's study book was promised, but I am sure that it has never appeared. At present, therefore, one of the most valuable books in all the literature pertaining to piano study must remain unknown to those who do not read German.

Galston is that remarkable young pianist who went about the capitals of Europe before the war giving a cycle of five of the most stupendous one composer programs that have ever been played. The programs were devoted to Bach, Beethoven, Chopin, Liszt and Brahms, and included an amazingly long list of these composers' greatest works. The Chopin program included twelve preludes, twenty-seven etudes, two nocturnes, two waltzes and a polonaise. The Bach program, in addition to such things as the Italian concerto and the chromatic fantasy, held six of the Busoni transcriptions, one of which was the chaconne. The Beethoven evening offered the "last five." The Liszt collection set forth some of the finest, and rarely heard, works—the Italian "Années de Pèlerinage," the fantasy and fugue on "B-A-C-H," the "Héroïque" March as re-done by Busoni. The Brahms program included the two rhapsodies as well as the Paganini and Handel variations.

The author says in his preface that he had often wondered why some artist had not set forth the ideas that came to him in the preparation of his repertoire, since necessarily every thinking artist in the recreation of art works lives through a whole world of discoveries and development and arrives at many interesting conclusions.

Mr. Galston then proceeds to offer us the results of his own study of the works listed in the five great one composer programs; rather, he gives us the very processes of study themselves.

Always when we listen to the work of a great pianist we are struck by the multitude of novel and interesting effects that make an old familiar score sound as though we were really hearing it for the first time. There are strange nuances, unfamiliar phrasings, startling pedal effects, a chord seems fuller here than we have ever been able to make it sound, a crescendo has a massiveness there that seems born of some ingenious technical treatment; and we always hope that we can remember some of these things until we can get home. Mr. Galston has done just this for us. He has brought these novel effects home to us on a printed page where we may experiment with them at leisure. How much of the richness of an artist's individuality, the fine fruit of his hardest thinking, is given freely in this book!

As I said before, these are the very things we travel far and pay fabulously to have the master teachers tell us in class rooms.

The immense value and practical helpfulness of Mr. Galston's "Studies" become at once apparent in his notes on the chromatic fantasy. Some very unusual pedal effects are indicated and careful pedal markings are written out for the passages offering the greatest difficulty in the way of artistic pedal treatment. The pedal is always very troublesome to the Bach student who hangs suspended between "historical rendering" and modern tone painting. It is a temptation to give in detail some of the striking instances where the creative imagination of a great artist points the way to finer effects and gives us in a few words entire esthetic doctrines. One must have a better conception of the modern treatment of Bach after reading Galston.

In the notes on Chopin there are countless practice devices quite as useful for the young student beginning these works as for the older artist engaged in deeper and detailed study. The suggestion for rhythmical practice of the etude, op. 10, No. 5, is in itself a compendium of the best modern methods of practice. Op. 25, No. 6, and op. 25, No. 8, are also treated with a full attention to various systems of fingering that leaves nothing more on that subject to be said.

In the Brahms variations, each variation is characterized in a few words and so graphically, and with such clear insight into the structure and musical quality of each one, that the result is interpretational instruction of the very highest order. Everything in the book is clear and definite and scholarly in treatment. The reader will find no literary flights, no esthetic idealizing nor any of that sentimentalizing which is so inimical to the strength and beauty of art.

The last book of the five is a great, fat volume of the formidable appearance not unusual in the case of technical works made in Germany. Its thousand or more pages are closely printed in elaborate, long sentences, thunderously polysyllabic German. It abounds in footnotes, cross references and scientific minutiae of every kind. It looks "high brow." But it is a great and inspiring work, this huge work on "Natural Piano Technique" by Rudolph Breithaupt, and its influence on the influence of the principles on which it is built is felt and observed in the work of almost every great pianist heard today. Its influence on the teachers and students the world over must be incalculable.

Every phase and department of piano playing, piano study and piano teaching is worked over with scholarly patience and the utmost attention to detail. Every technical difficulty is analyzed and treatment suggested. Hand formations are discussed, even x-ray photographs and cuts of plaster casts of the hands of famous pianists are shown, and the principles of hand formation and adjustment elucidated.



ETHELYNDE SMITH DRAFTS SLACKER RECORDS.

During the phonograph record drive, October 26-November 2, Ethelynde Smith drafted many slacker records in ten different cities in Maine and New Hampshire. The singer is a member of the National Recruiting Corps of New York and her special work was to form local committees. The above picture showing Miss Smith tying up records with red, white and blue ribbon, was especially posed for by the soprano at the request of the chairman of the corps and was used for newspaper publicity.

The principles of weight touch and weight playing are explained and discussed from every angle. The physiology of the playing apparatus is most thoroughly gone into and the physical processes of weight playing exploited with complete clearness. After the theory of the utilization of weight and motion follow the general divisions of practical piano technique: the position of the hands, arms and body, the ground principles of practice and the practical application of weight to all forms of technique. Dynamics and rhythmic forms two large separate divisions and some hundreds of pages are devoted to style and style-forms. This last forms one of the most remarkable divisions of the book. The various musical elements are treated separately, such as phrasing, declamation, accentuation, agogics, etc. Ten chapters are given over to the musical characteristics and the requirements of style in playing the works of Bach, Mozart, Haydn, Beethoven, Schubert, Weber, Mendelssohn, Schumann, Brahms, Chopin and Liszt.

No more penetrating interpretation of the musical qualities of the great masters exists anywhere. It is a vast aesthetic of piano playing. I refrain with difficulty from quoting lines where Breithaupt's conceptions rise to majesty or where his wit cuts with a dazzling edge or where his enormous erudition sums up in a phrase the whole tendency of an age. This last book is pre-eminently one for the teacher, the student-teacher—there should be no other kind. It can only be of service where the reader has a complete command of difficult and technical German, but it will repay the hardest kind of study. The other four books are within easy grasp of the average student, even the young student.

But I think if I had to choose one as a *vade-mecum* for the young and ambitious student it would be L. E. Gratia's "L'Etude du Piano." All of the starting roads are there and indicated with that clearness that is so characteristic of the French mind.

Martha Atwood and Norman Arnold Favorites

Martha Atwood and Norman Arnold scored artistic and lucrative successes when they appeared at the Waldorf-Astoria for the Liberty Loan on Friday and Saturday, the last week of the loan. Miss Atwood sold bonds on Friday without singing, but on Saturday in the large dining room food seemed superfluous, as demands for repetitions of her songs accompanied crisp bills for bonds. Miss Atwood received a thousand dollar subscription for each song, \$3,000 for "The Marseillaise," and a \$500 bond was purchased on condition that she repeat the French national anthem.

Mr. Arnold sang "The Long, Long Trail," and a woman in the doorway who could hear but not see him created quite a stir, insisting that she must get into the dining room, as she wanted to see John McCormack! Mr. Arnold sang several other solos and then, with Miss Atwood, rendered many duets, for which they received numerous thousand dollar subscriptions.

When Mohammed Comes to the Mountain

It was at Josef Rosenblatt's Carnegie Hall recital last week that an usher, in escorting some very early comers to their seats, heard a gentleman of the party exclaim: "Why in the world, M—, did you get seats so far down the front?" Whereupon the lady replied: "Because I simply must see, if I can, how he does those cadenzas and trills." And when the lady in question had removed her hat, she was recognized as one of the leading American coloratura singers of the day.

MUSIC AND THE CHRISTMAS ROLL CALL OF THE RED CROSS

A TUBERCULOSIS
HOSPITAL NEAR
PARIS

Dr. Richard C. Cadot, of Boston, in the Medical Reserve Corps of the U. S. A., is playing his violin at an entertainment organized by Red Cross workers.



MUSIC has had a part to play in every war. From the days of recruiting, when the thrill of music boosts enlistments, to the day "when the boys come marching home"; from the singing in camps and cantonments to the martial music played over the dead; from the beginning to the end, music is a very vital part of war.

The American Red Cross has found still other uses for music in wartime. In the present war the so called "canned" music has been a factor both in physical health and general morale. Victrolas, graphophones, phonographs, and piano players have been placed in hospitals, in recreation huts, in canteens, in the rest stations at junction points—everywhere, in fact, where the wounded or convalescent soldier can be helped by music. One of the most difficult and most important things to fight in the case of the sick or convalescent soldier is loneliness or homesickness. Music is a diversion they all crave. Often they gather in a group around the piano played by one of their number; or if they are unable to leave their beds, a phonograph is set up in the middle of the ward, a nurse or attendant puts in a needle, and all they need to do is to lie back on the pillow and be entertained.

Occasionally some famous opera singer or vaudeville artist, under the auspices of the Red Cross, passes through the wards to share her wonderful talent with these brave boys who have been wounded in their country's defense. Any bright, cheering music that keeps up their spirits and diverts their minds from this longing for home, is indeed a godsend.

Music as a Cure for Shell Shock

Still another role played by music in present day warfare is in connection with the treatment of shell shock. It has been discovered that the soothing and healing power of music can do much to restore the disturbed mental equilibrium of the victims of this dread disease. The phonograph and piano are being used extensively to soothe shattered nerves and alleviate bodily pain, and as a remedial measure they have met with marked success. New records by the best singers, both solos and choruses, have been made of the patriotic songs of all the Allied countries, which have suddenly taken on a new meaning for us all.

The repatriated children of Belgium and northern France have learned "The Star Spangled Banner," which they delight to sing at every opportunity to show their gratitude to "les Americains," who are doing so much for them through the American Red Cross. This national air of ours has even been translated into Italian, and it is sung lustily by the Italian children in Red Cross day nurseries and the children's hospitals.

But only those who have once known the sorrow of being denied the freedom of their native land can have genuine understanding of their national airs. An American Red Cross worker who witnessed the return of the expatriated ones from Lille writes:

The train stopped and from every door there poured out these poor refugees. The very old and sick were carried out in the strong arms of the ambulance men and laid tenderly in the gray ambulances of the American Red Cross. When the band struck up "The Marseillaise," a little mother, old before her time, with five children clinging to her skirts, flung up her arms and began to dance hysterically. The children, down to the very tiniest one, sang in high shrill voices the thrilling notes of their beloved hymn. First of all the childish voices joined in and then the quavering voices of the old—and then suddenly I found myself shaken by a great sob that I couldn't control.

America is fighting that she may never taste such degradation at the hands of the Hun. Every American has a new opportunity through the Red Cross Christmas Roll Call to show the Allies that all America, down to the last man, woman and child, is lined up against this injustice and cruelty. Through the medium of music, the American Red Cross is helping to restore and rehabilitate those who have been wounded while doing their part again to establish peace on earth and good will to man.

MARY L. STEPHENSON.

More Endorsements of "Magic of Your Eyes"

Readers of the MUSICAL COURIER have noted with interest, practically in every recent issue, the various endorsements of Arthur A. Penn's "The Magic of Your Eyes." These letters of tribute seem endless, as they pour into the Witmark offices daily. Following are selected lines from a recent batch of mail:

It is very appealing and lovely and I have enjoyed singing it.

"The Magic of Your Eyes" is making a hit with the boys of the United States Army.

It is a peach and the boys who have heard it fell in love with it, and just as soon as my next "sings" develop it will go on as one of the big ones.

From far away Texas, 3,000 miles from the bright lights of Churchill's and the Automat, comes a note asking for a few more copies of your "Magic of Your Eyes," which sure is popular down here (Kelly Field, San Antonio, Tex.) among the boys.

I have found that the fellows in the Navy like it very much, but prefer to hear it sung, so I am using it both as a solo and the chorus for the men when possible.

It made a hit. Personally, I think the song is beautiful.

The number is gaining quite a popularity and is a song of much comment in music circles in this vicinity.

I have recommended it as a modern song which would live and be sung for many years.

It is a favorite here. I shall also use it for teaching for my family are singing it around the house now.

It is one of those songs that "get over" and always will.

The most inspiring number I've heard and I intend to study it when I resume my studies next month in order to do full justice when I use it.

You have written a wonderful song and I have had many people speak to me especially about the first two lines.

I believe I was one of the first singers to use your splendid number and have been happy to recommend it as a song that would "get across." I believe the song you have given us is the kind that is most essential these days, and I look for a very great demand for such pieces at the close of the war. You have found how to inject the human appeal into your work.

A song of great beauty and sincere appeal. It has always been received with high favor. I consider it an excellent teaching piece and one that is certain to be pleasing to both teacher and student.

I used it with great success in my teaching, both in solo and duet form.

At least a dozen of my pupils are singing it. This song is growing in favor and I am positive that its merit will carry it through many years of favor.

It is most popular, especially at Camp Lewis, where I sing it at every V. M. C. A. building in which I appear. I think it is as great a favorite with the soldiers as the "Long, Long Trail" and "Sunshine of Your Smile."

I consider it a beautiful song. Several of my pupils have asked me to give it to them. As a composer myself I am much interested in new music.

Henry H. Freeman, one of Washington's best known organists and composers, was delighted with it and said he thought it the most charming of late songs he had heard. Several asked me for the name and the composer.

Allow me to congratulate you on the favor you surely have won among musicians through your new song. It certainly is an appealing song. I am using it as teaching material. Pupils love it and I hope to use it on some recital programs this fall.

It is a very unusual setting in this manner, that the more frequently one hears it the more heart searching it becomes. It takes a real artist to sing it well, the text being so beautiful that unless a man's tones absorb something of his soul in their projection he had better not sing such a song.

My daughter has sung your beautiful song at three musicales, one before several hundred enlisted men at Fort McHenry, who demanded an encore.

I have used your "Magic of Your Eyes" a number of times and it has always been received with great favor. I used it at Camp Devens at a concert for the soldiers in one of the Y. M. C. A. huts and they seemed to enjoy it immensely.

A contributing factor is certainly found in a class of songs that make an appeal in words and music which is so straightforward as to be almost irresistible. To this class belongs your song, "The Magic of Your Eyes."

We are serving about 30,000 men here and can certainly use copies of your song. I have used it in camp repeatedly and found it has indeed a good swing and the men seem to be very enthusiastic over it.

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NEW YORK CONCERT ANNOUNCEMENTS

Thursday, November 7
Boston Symphony Orchestra. Evening. Carnegie Hall.
Leon Sampaix. Piano recital. Afternoon. Aeolian Hall.
Friday, November 8
Anna Case (soprano), Mischa Elman (violinist), Louis Graveure (baritone). Musicales. Morning. Hotel Biltmore.
Francis Woodmansee. Piano recital. Evening. Aeolian Hall.

Saturday, November 9
Edna Gunnar Peterson (pianist), Samuel Ljungkvist (tenor), Greta Torpadie (soprano). Evening. Aeolian Hall.
Boston Symphony Orchestra. Afternoon. Carnegie Hall.
Flonzaley Quartet. Evening. Washington Irving High School.
New York Symphony Orchestra—Mischa Levitski, soloist. Evening. Carnegie Hall.
Beethoven Society Musicales—Aline van Barentzen (pianist), Alma Beck (contralto), Malcolm la Prade (baritone). Afternoon. Hotel Plaza.

Sunday, November 10
Raoul Vidas. Violin recital. Afternoon. Carnegie Hall.
New York Symphony Orchestra—Mischa Levitski, soloist. Afternoon. Aeolian Hall.

Monday, November 11
Alfred Cortot. Piano recital. Afternoon. Aeolian Hall.
Dr. Elsenheimer. Piano recital. Evening. Carnegie Chamber Music Hall.

Tuesday, November 12
Leo Ornstein. Piano recital. Afternoon. Aeolian Hall.
Julia Henry. Song recital. Princess Theatre.
New York Chamber Music Society—Carolyn Beebe, director. Evening. Aeolian Hall.

Wednesday, November 13
Richard Czerwonky. Violin recital. Afternoon. Aeolian Hall.
New York Philharmonic Society. Evening. Carnegie Hall.

Thursday, November 14
Edwin Hughes. Piano recital. Evening. Aeolian Hall.
New York Philharmonic Society. Evening. Carnegie Hall.

Friday, November 15
New York Philharmonic Society. Afternoon. Carnegie Hall.
Lotta Madden. Song recital. Evening. Aeolian Hall.

Saturday, November 16
Leo Ornstein. Piano recital. Afternoon. Aeolian Hall.
New York Symphony Concerts for Young People. Afternoon. Carnegie Hall.

Matja Niessen Stone. Song recital. Evening. Aeolian Hall.
Rubinstein Club Musicales—Martha Atwood (soprano), Norman Arnold (tenor). Afternoon. Waldorf-Astoria.
Fernando Carpi. Song recital. Evening. Carnegie Hall.

Sunday, November 17
Eugen Ysaie, Mischa Elman. Evening. Hippodrome.
Josef Rosenblatt. Song recital. Afternoon. Carnegie Hall.
New York Symphony Orchestra—Willem Willeke, soloist. Afternoon. Aeolian Hall.

Monday, November 18
Aurore la Croix. Piano recital. Afternoon. Aeolian Hall.
Helen Jeffrey. Violin recital. Evening. Aeolian Hall.

Tuesday, November 19
Philadelphia Orchestra—Margaret Matzenauer, soloist. Afternoon. Carnegie Hall.
Tollefsen Trio. Evening. Aeolian Hall.
Mischa Levitski—Humanitarian Cult. Evening. Carnegie Hall.

Thursday, November 21
Cornelius van Vleet. Cello recital. Evening. Aeolian Hall.
Walter Greene. Song recital. Afternoon. Aeolian Hall.

Maria Conde, a Poetess

In the October number of Harper's Magazine the fact is discovered that Maria Conde, the owner of a coloratura soprano that delighted Metropolitan Opera House audiences last season, is also the possessor of an exceptional poetic gift. "Autumn" is the title of these verses of Miss Conde:

Comes the timid twilight
With her starry folk,
Comes the evening shadow
Stalking in his cloak.

Comes the prophet cricket
With his lonely lute,
Singing of destruction
To a heedless root.

Miss Conde, it is said, has had a number of other verses published, besides those that have been set to music by Frank La Forge.

Portland's "Influ" Postponements

The music lovers of Portland (Oregon) have suffered a keen disappointment, due to the ban on theatres, as the opening of the Portland Artists' Course of the Ellison-White Musical Bureau scheduled for October 23, with Lucien Muratore, has been postponed. Now that the epidemic is on the wane there, however, Laurence A. Lambert, general manager of the bureau, is rearranging the series and hopes the ban will be lifted in time to present Leopold Godowsky, to be followed by the Paris Conserva-

tory Orchestra, which now is rousing the public and the press in New York to outbursts of enthusiasm. As Kathleen Parlow, at present in England, has not been able to secure the necessary passports, it was necessary to cancel all her bookings in this country, but through the generosity of Mr. Lambert, the Paris Conservatory Orchestra has been added to the series as the sixth attraction, making the greatest and most varied list of musical offerings ever presented in one course in the Northwest. Mr. Lambert has arranged for the appearance of Lucien Muratore in the spring after the close of his opera season in the East. Among other spring attractions in Portland will be Ethel Leginska, whose concert tour was postponed on account of illness.

Os-ke-non-ton Receives Tribute from Mme. von Klenner

Os-ke-non-ton, a full-blooded Mohawk Indian, who studies with F. X. Arens, the eminent American singer master, was soloist at the first gathering of the National



OS-KE-NON-TON,

The English translation of which means "Running Deer," a full-blooded Mohawk Indian pupil of F. X. Arens.

Opera Club of America, Hotel Waldorf-Astoria. The president, Mme. von Klenner, wrote him as follows:

My Dear Mr. Os-ke-non-ton:
Your really splendid singing gave great pleasure to our audience on Thursday last, and I wish to express the sincere thanks of our club to you and your illustrious teacher, through whose kindness I was able to introduce you to our organization.

With appreciation and thanks,
(Signed) K. E. VON KLENNER.

The picture herewith presented shows Mr. O-ke-non-ton in genuine Indian paraphernalia, including chief's head-dress, beaded deerskin coat, etc. "Os-ke-non-ton" means literally "Running Deer." "Some speed" to this singer!

Community Opera Is Coming

Grand opera is said to be part of the future work of the War Camp Community Service acting under the direction of the Army and Navy Committees on Training Camp Activities. The enterprise is to be known as "The Community Opera," and is to be patterned after some of the national operatic institutions of Europe. The announcement of the intended new departure adds: "Luther Gulick had observed how eagerly the boys in France have grasped the opportunity afforded them to hear the leading artists of the Paris Opera for a few francs, and he felt that special effort should be made in the United States to encourage this newly developed appetite when the boys return."

Margaret Matzenauer Braves Influenza

There is no more devoted parent and fond mother in the operatic world than Margaret Matzenauer, possessor—as Pitts Sanborn of the New York Globe has put it—"of one of the most glorious voices a human throat has ever harbored." During the recent influenza epidemic, the singer's little five year old daughter, Adrienne, was stricken with the disease and despite the danger of contagion, Mme. Matzenauer would not allow anyone else to nurse her back to health. Influenza worked quite a bit of havoc with the Matzenauer concert tour also, but fortunately not one of her dates really had to be cancelled. Every city where she was booked was so anxious to have her that they were willing to switch around their dates and make arrangements for her appearance later in the season.

ACROSS THE COUNTRY

Chicago, Ill.—(See letter on another page.)

Cincinnati, Ohio.—(See letter on another page.)

Denton, Texas.—Prospects for Denton in a musical way this season are bright. The North Texas State Normal Lyceum Course manager announces that the course will be given this year as usual and has engaged Anna Case, who made a tremendous hit here last season, in April, and Jacob Marcossan for some time in February. Other numbers are to be secured. The College of Industrial Arts' Artist Course will also be held as usual, and bookings for it are now being made.

Miami, Fla.—Robert L. Zoll, who has been very active in local war camp community service, has gone to New York to be assigned to community work in the training camps. Mr. Zoll has had charge of the community sings and will be missed greatly in the music circles here. He has been granted leave of absence from his work as director of music in the public schools. Margaret Mearns, of Scotland, is a recent addition to the faculty of the Florida Conservatory of Music and Art. Miss Mearns will teach esthetic physical culture and expression. Mrs. W. K. Walton is the newly elected teacher of esthetic dancing in the Florida Conservatory of Music and Art. Cecelia, Elma, and Helen Kaufman, a trio of young musicians who are general favorites, not only in Miami, but wherever they play, have returned from New York. These young ladies perform upon the violin, piano and cello, and their music is greatly in demand. They expect to have charge of the music at the Army hotel this season. The influenza has checked the musical activities of the music clubs, but plans for further developments continue. Percy C. Long, baritone, will be the soloist at the Presbyterian Church this season. Mr. Long has been in Jacksonville, in Government service all summer, and says he is glad to return to Miami. Louis D. Gates is the able choir director. Other members of the choir will be Mrs. Eugene Romfh, Mrs. Charles Blackburn, Mrs. L. C. Mount, Mrs. E. M. Williamson, Mrs. M. O. Coffrin, Mrs. L. D. Gates, Claud Brown, L. A. Warner and Walter Brown. Mrs. L. B. Safford, president of the Florida Federation of Music Clubs is expected home the latter part of November. Mrs. Safford has spent the summer in Washington.

Oakland, Cal.—(See "Music on the Pacific Slope.")

Philadelphia, Pa.—(See letter on another page.)

Portland, Ore.—(See "Music on the Pacific Slope.")

San Francisco, Cal.—(See "Music on the Pacific Slope.")

Santa Barbara, Cal.—(See "Music on the Pacific Slope.")

Springfield, Mo.—The Music Club has decided to study French music during this season, and has issued an elaborate program prepared by a committee of which I. Stanley Skinner, dean of music, Drury College, is chairman. Programs will be in charge of the various educational institutions of the city, as well as private musicians. The State Normal will be represented on one program by Prof. and Mrs. C. P. Kinsey; Drury College by Dean Skinner; public schools by R. R. Robertson, supervisor of music, who will also conduct one evening of community singing and interpretation of American songs. Agnes Perry Williams with her ladies' choir will be responsible for several entertainments. Programs will be given in chronological order, beginning with the old French folksongs and Lully's music and concluding with the modern French composers. Short talks will be given by those in charge of the program. While the influenza epidemic has postponed the opening events, the members are enthusiastic and a successful and profitable season is looked for. War has played havoc with the musical organizations in the city, but in spite of this the Mendelssohn Club of Drury College has organized for the practice of "The Messiah" under the directorship of Dean Skinner. Bands and choruses have been formed in connection with the S. A. T. C. in both educational institutions of the city. The State Normal organization will be under the leadership of Prof. S. F. Meyers, while the Drury College has engaged the services of Prof. R. R. Robertson.

Stockton, Cal.—(See "Music on the Pacific Slope.")

Toledo, Ohio.—The musical season of Toledo was formally opened on October 2 by the appearance of the Metropolitan Quartet in the Civic Music League course. The quartet consists of Frances Alda, Carolina Lazzari, Giovanni Martinelli and Giuseppe de Luca. The Coliseum, seating about 2,500, was filled to its capacity, and it is but seldom that a Toledo audience has manifested such spontaneous enthusiasm as on that occasion. Although the program was by no means short, each artist was compelled by the insistent demand to respond to an encore. The program closed with a splendid rendition of the quartet from "Rigoletto." The next artist on the course will be Jascha Heifetz, on November 2.—Herbert Foster Sprague has resumed his bi-weekly organ recitals, and he is to be commended for introducing highly interesting novelties of the contemporary American, French, and English organ composers.—St. Matthew's English Lutheran Church choir, under the direction of Otto Sturmer, gave an all-American musical vespers service. The program included solos and anthems by Henry Hadley, Earl Shippen Barnes, James H. Rogers, Homer N. Bartlett, Dudley Buck and Frank E. Ward.—The Piano Teachers Association was entertained at the home of its president, Mary Willing Meagley. The musical program was provided by Mrs. Randolph Hull, contralto, Jessie Comlossy and Irma Krabill, pianists.—The Art Museum will again present short programs every Sunday afternoon. All German music will be barred from these recitals. A very enjoyable program was given on Sunday, October 13, by Bruce Metcalf, tenor, and Helen Garnet Wright, pianist. Mr. Metcalf sang two groups of songs with smooth and velvety tone and in excellent style. Helen

Wright played two movements of the Saint-Saëns G minor concerto, six preludes and ballades in A flat by Chopin, closing with the prelude in G minor by Rachmaninoff. The young pianist is the possessor of adequate technic and good musicianship.—Jonathan Rogers, formerly tenor soloist of the Baptist Church and Collingwood Temple, has arrived in France and will begin his duties with the Y. M. C. A. Clarence Ball, tenor soloist, of the First Congregational Church, has been commissioned as assistant bandmaster at West Point, N. Y.

Archibald Sessions in Organ Recital

Archibald Sessions is giving a series of nine organ recitals for the Board of Education of the City of New York on Sunday afternoons at the Boys' High School, Brooklyn. The series began on October 20 and Mr. Sessions' programs cover a wide range. He has omitted modern German music, but plays the German classics and numbers from the modern repertoire of the French, Eng-



ARCHIBALD SESSIONS,
Organist and accompanist.

lish, Russian and Italian schools. He is particularly encouraged by the fact that the attendance is increasing steadily from Sunday to Sunday.

Although Mr. Sessions has just begun his second season in New York, his time is very much taken up with professional work and he is especially busy as accompanist, having played lately for such artists as May Peterson, Florence Easton, Francis MacLennan, Walter Greene, Raphael Diaz, Constance Balfour, Florence Macbeth, Regina Hassler-Fox, John Hand and others. A feature of Mr. Sessions' work is the cantata which he gives once every month with his choir at St. John's, Jersey City Heights. His studio is in Carnegie Hall.

Lazaro's Manager Saves a Situation

It is not very often that the representatives of prominent operatic artists are called upon to help out an operatic situation, but such a call fell to the lot of Arthur Spizzi, who looks after the destinies of Hipolito Lazaro, the Metropolitan tenor. While accompanying one of his artists (Greek Evans, the baritone) to a performance of "Pagliacci" given at Hunter College under the auspices of the American Art Education Society, he was told that one of the tenors was suffering from Spanish influenza, and that unless they found a substitute the performance would suffer materially. Mr. Spizzi, who has not sung professionally in about seven years, but who was thoroughly conversant with the role, having mounted the same opera innumerable times with Leoncavallo conducting in London, gladly consented to "do his bit." An appreciation of this came from Dr. Henry T. Fleck, director of music at the college, who wrote: "Many thanks for your kindness in saving the situation last night."

Russian Art at the Brooklyn Institute

Adolf Bolm, the Russian dancer, is a warm propagandist for the advancement of the art of his country in America. He arranged for an exhibition at the Brooklyn Institute of Arts and Sciences of the paintings of Boris Anisfeldt on Tuesday afternoon, October 29, and in connection with the view of the pictures there was scheduled a musical program, including dancing by Mr. Bolm and contributions by Serge Prokofieff, the young Russian composer; Sophie Braslau, contralto; Genia Fonariova, soprano, and Leonide Zinovieff, tenor.

"Music Wins the War"—Major General Bell

"Music," said Major-General Bell at Carnegie Hall recently, "is the fourth essential of the fighting man." "Music," said Major General Bell at Carnegie Hall and I will show you a winning army." The occasion was the concert given for the benefit of the National Phonograph Record Recruiting Corps.



PABLO CASALS

writes as follows
concerning the

Mason & Hamlin
PIANO

Mason & Hamlin Co.,

Gentlemen:

On my concert tours covering a period of several years, in this country as well as abroad, I have used for accompaniment pianos of various makes. For all of my tours in America, however, I have wherever possible secured your piano. From this experience I am convinced of the superiority of your instruments in their purely musical quality of tone, their artistic appeal, and, in short, qualities which the true musician seeks in any musical instrument.

I have, as you know, just purchased a Mason & Hamlin Grand Piano for my home, and I write to tell you that, in my opinion, your piano is unequalled.

Very truly yours,

(Signed) PABLO CASALS

POLAND



Her History, Science, Literature and Music

By
CLARENCE LUCAS

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THERE is ample archeological evidence that the Slavs inhabited Poland since at least the fifth century before Christ. They were living on the shores of the river Vistula when the forefathers of the Germans were still confined to the Jutland peninsula. The name Wisla is as old as recorded history, and Wisla is even today the Polish word for Vistula. It is hardly possible at this late date to separate all the facts of history from the fancies of mythology.

According to the English historical writer, G. E. Slocombe, "the first historic mention of Mieszko I is the record of the warfare waged by the latter against Wichman, a German adventurer, as related by the chronicler Widukind, about the year 963. Thus was announced the definite arrival of Poland into European history." The subsequent history of Poland has been one long and unrelenting war against the Teutons first and the Russians finally, who, though for the most part Slavs, did not tolerate the existence of another Slav state on their southwestern borders. In 1025 the kingdom of Poland stretched from south of Cracow to the Baltic Sea and included the cities now known as Dantzig, Kolberg, Posen, Gnesen, Thorn, Breslau, which have long been under Prussian rule. In her palmy days of greatest prosperity Poland extended from the Carpathian mountains to north of the Gulf of Riga and almost from the river Oder to Moscow.

When Shakespeare published "Hamlet" in 1604 Poland was an important nation. The ghost of the king frowned as "when, in an angry parle, he smote the sledded Polacks on the ice." A study of the political greatness of Poland, however, hardly belongs in these columns. Slocombe gives a list of ancient writers, from Herodotus, Pliny, Ptolemy and Tacitus down to the Byzantine Procopius and Maurikos, the Arabians Masudi, Ibn Rusta, Mohammed II Idris, together with Czech, Slav and German historians, who have written about Poland.

Incessant Warfare

The long narrative of Poland's downfall begins with incessant wars, not only against the neighboring states but among themselves. About the middle of the thirteenth century every province had become divided and subdivided among petty princes and usurping soldiers. Never was the country so parceled and partitioned. The population had diminished during the long wars and the remnant of the Poles invited German emigrants to settle among them. A number of free cities were founded in Silesia which were almost entirely German in population. Duke Conrad of Masovia gave lands in the province of Kulm to the Order of Teutonic Knights that they might help him fight the pagan and barbarian Prussians on his northern border. Pope Celestine III had founded the Order of Teutonic Knights in 1191 for the protection of the pilgrims to Jerusalem. In 1230 the Poles gave the knights entire possession of the maritime district between Pomerania and Courland and southward as far as Thorn, or Torun, as they called it, and deprived themselves of their access to the Baltic Sea. The Teutonic Knights set upon the savage Prussians and tried to exterminate the tribe. Failing in this, unfortunately, they converted them to Christianity, assimilated the sword bearers of Livonia, and subsequently developed into the Prussian monarchy. Thus the internal strife among the rival states of Poland may be said to have hastened, if not caused, the advent of the Prussian monarchy. This internal strife of Poland makes Polish history monotonous. We must pass onward to the eighteenth century.

Partitioning Poland

About the time the fathers of the American Revolution were beginning to talk of defending their liberties against the threatened encroachments of George III of England, three despoilers of Poland took counsel together. They were Catherine the Great of Russia, Frederick the Great of Prussia, and Maria Theresa of Austria. They decided what parts of Poland they were each to have and they sent their armies to occupy the territories selected. The Poles could not oppose them. They had no money and they were disunited as usual. Poland, in fact, seems to have left undone everything that was done in England and to have done everything that England avoided. All the land of Poland belonged to the nobles. The peasant was even denied access to the royal courts of justice. He became in time an abject serf. Poland had none of the sturdy yeomen of England. The nobles were not permitted to trade. The noble who became a trader lost his nobility. The merchant had to pay heavy duties on exports and imports. No toll could be levied on the exports and imports of a noble. All the profits of trade went out of the country. Dantzig was full of foreign traders and all the seagoing cargoes meant gain for the merchants of Sweden or England. "To the very end of her existence," says Slocombe, "Poland remained an undeveloped country."

Perhaps it is for this reason that some of the students of history believe that an independent Poland would be incapable of progress. Madison Grant says that "today Poland is a geographical expression and nothing more."

If a new and independent Poland emerges from the great war, will that new Poland represent a population which is better governed, more prosperous, more morally and mentally advanced than the separated groups of Poles now are? This question cannot be answered here. Time will tell. Meanwhile let us turn back to the first partition of Poland after Catherine, Frederick, and Maria Theresa had helped themselves to lands that were not their own. This was in 1773. The Poles took the lesson to heart and

began to inaugurate reforms. They followed the course of the French Revolution with zest and were about to become the most politically free nation of the continent when Prussia and Russia decided that republicanism was undesirable in central Europe. In the utmost secrecy the treaty of the second partition was signed on January 23, 1793, and the dismayed Poles learned that they were henceforth Prussian, or Russian, according to the lines of the new frontiers. Frederick William of Prussia broke three treaties at once and proved himself a worthy ancestor of the destroyer of Belgium's scrap of paper.

Kosciusko's Revolution

Frederick William wanted Thorn, Dantzig, and the provinces of Posen, Kalisz and Plock and he sent 40,000 soldiers from the Rhine to convince the Poles that treaties with Prussia were worthless. They revolted. Thaddeus Kosciuszko, a patriot who had left his native Poland during the dreary reign of Augustus III, fought under Washington in the American War of Independence, helped La Fayette, and had become a brigadier general, formed a small army of Polish peasants and defied the power of Prussia and Russia. But the Polish lack of national unity was fatal to the cause. The nobles held aloof. They would not fight along with peasants and they disliked the republican Kosciuszko. The Poles were utterly defeated. The Russian army slaughtered men, women, children indiscriminately in Warsaw when they captured it. The streets ran blood. Ten thousand dead lay in the streets and two thousand more were drowned in the river Vistula. Thereupon Russia, Prussia and Austria recognized "the necessity of abolishing everything which may recall the memory of the existence of a kingdom of Poland." Lord Eversley wrote that "Russia was all along, and had been for years past, the open and declared enemy of Poland. . . . With Prussia it was very different. Her course throughout these transactions was pursued with underhand perfidy, treachery, lying and fraud, without example or precedent in history."

In 1797 a number of Polish exiles formed themselves in the Polish Legions that fought with Napoleon. There can hardly be a doubt but that Poland might have become an independent state again had not Napoleon plunged into Russia to get defeated at Moscow. Nearly 70,000 Poles invaded Russia with Napoleon. Yet Russia has treated the Poles more kindly than have Austria and Prussia.

After the fall of Napoleon the Poles were granted certain liberties in 1818. In the years 1830, 1846, 1860, and 1863 there were insurrections, riots, bloodshed, and finally suppressions which always left the Poles a little worse off than they were. But their craving for a national existence has never been suppressed. The Great War has shattered the Russian empire into a number of smaller states. The guns of the Allies are battering down the monstrous powers which have despoiled nearly all the smaller nations of Europe and the hope of free Poland burns in the breast of the scattered Poles throughout the world.

Poland has suffered untold miseries. Hope and anguish have left their mark on all that Polish poets, novelists, painters and composers have produced.

To the Reader

Surely in times like these, of such tremendous historical importance, the readers of the MUSICAL COURIER will find an interest in the outlined history of the land that gave the world a Frederic Chopin, and that yet may see the restoration of its ancient splendor and the glory of a new freedom. For twenty long and dismal centuries the orthodox Hebrews bewailed the loss of their native land. The country which has restored it to them was barbarian when the Romans made them captive, and the Roman authors wrote gruesome tales about the "horrible and remote Britons." The Poles have suffered barely 200 years and the three nations which wrought the ruin of Poland are the nations on whom this terrible war is wreaking the greatest vengeance. Such is fate.

Races in Poland

If the new Polish nation is to consist exclusively of Poles it will not be very large. The Pole, strictly speaking, is a blend of Slav, Nordic and Alpine stocks. No doubt the lack of political cohesion which old Poland manifested was due to the natural antagonism of tastes and instincts between the round skulls and the long skulls. Granting political freedom to several million human beings who were born in a district formerly known as Poland will not remove the difference in skull and the consequent clashing of temperaments and talents. There is no denying the fact, however, that thousands of Poles throughout the world are intensely patriotic and are now eager to have a land they can call their own again after a century or more of political obliteration.

It is estimated that fully one-half of all the Jews in the world live in what was once old Poland. Casimir the Great, who lived from 1303 to 1370, bestowed his favors on a certain Jewess named Esther, who, like the ancient Esther of Ahasuerus, king of one hundred and twenty-seven provinces from India even unto Ethiopia, prevailed upon her lover to welcome the Jews in his kingdom. The ancient Jews, whose city of Jerusalem had been raised to the rank of capital of Palestine by King David in the year B. C. 1050, were plundered and held in captivity by Nebuchadnezzar, Alexander the Great, the Egyptian Ptolemies, and by the Roman general Pompey, who massacred 12,000 of them in the fearful struggle. In 1187 the city of Jerusalem was taken from the Egyptian Fatimites who then had possession of it, and the Jewish homeland passed under the sway of Saladin. From that date, at the latest, the Jews had no land they could call their own. That was the chief reason why they flocked in such large numbers to the kingdom of old Poland, where they first found something

akin to freedom. Poland was to be their new home. In time, however, Poland was seized by Prussia, Austria and Russia, and the lot of the Jew was as hard as ever.

Poland's inhabitants consisted therefore of three different races. First the Slav migrated to the west from the tablelands of Asia in prehistoric times. Later came the Teutonic tribes of Scandinavian origin, and lastly came the Jews. These three races mingled to a certain extent, though the three races never became a new race that was a compound of the three. Much of the talk about the Slavic temperament is pure nonsense, for many Poles have little or none of the Slavonic in them. A Polish Jew with light or red hair and blue eyes is as much Scandinavian as Jewish. A Pole with a long skull likewise shows the Nordic, or Scandinavian, influence. The true Slav has black hair, a round skull, and eyes that are dark or gray. These distinctive traits must be kept in mind when the list of Poland's famous men is made.

A Great Astronomer

In the year 1473 a child of Jewish ancestry was born in Thorn, which city is now in Prussia, but was then in Poland. In the fifteenth century men were classified by their religion rather than by their race, and probably no record was kept of the ancestors of Nikolaus Kappernik beyond the statement that the father was a trader of Jewish extraction. As was the custom of the times, the boy gave a Latin form to his name and shed a glory on Poland. He was Copernicus, the astronomer who first taught that the sun was the central body around which the earth and other planets revolved. He saved himself from the stake at which Bruno was burned and the imprisonment for life, which was the lot of Galileo, by dying a few days after his great work was published to a shocked and astonished world. How far Copernicus was in advance of his time may be judged by a passage from Bacon: "In the system of Copernicus there are many and grave difficulties; for the threefold motion with which he encumbers the earth is a serious inconvenience, and the separation of the sun from the planets, with which he has so many affections in common, is likewise a harsh step; and the introduction of so many immovable bodies in nature, as when he makes the sun and stars immovable, the bodies which are peculiarly lucid and radiant, and his making the moon adhere to the earth in a sort of epicycle, and some other things which he assumes, are proceedings which mark a man who thinks nothing of introducing fictions of any kind into nature, provided his calculations turn out well." Milton, the poet, understood what Bacon, the philosopher, disparaged. In stately verse such as he alone could build he placed the Copernican system above the Ptolemaic theory which was then so popular. Rightly do the Poles delight to honor Copernicus, though the Prussians claim him because they subsequently annexed his native city. According to such Potsdamnable logic the natives of Damascus are now Englishmen.

Polish Literature

In philosophy the Slav has not achieved distinction. As poets and novelists the Poles are eminent. Polish literature "has no Chaucer, but it has many Chattertons. It has no Milton, but it has a Moliere and a Marlowe," says G. E. Slocombe. The poets who best express the national spirit and the soul of Poland are Mickiewicz, Brodzinski, Slowacki and Krasinski. They are the men who, according to a French historian, saved Poland by keeping alive the national hopes when the nation had no longer a political existence. Adam Mickiewicz, the greatest poet of Poland, was kept in a Russian prison for a time, and when a monument was unveiled to his honor in Warsaw the public was forbidden to make any kind of a demonstration. Evidently Mickiewicz was too much of a Polish patriot to suit the Russian Government. Slowacki was an exile who fled to Paris to escape the salt mines of Siberia, to which he was sentenced. Krasinski was an exile in Geneva. Space forbids a list of the poetical works which have fanned the flame of Polish national aspirations.

Polish literature boasts of many writers of fiction, but there is only one Polish novelist who has won international fame. His name is Henry Sienkiewicz. He was born in 1846, and took up his abode in California in 1876. In a few months, however, he returned to Poland and published his "Quo Vadis" in 1895, a commendable study of Roman life in the reign of Nero. It has already been published in more than thirty languages. There are other novelists and historical writers who are well known among the twenty-three million inhabitants of Poland. In the United States there are 3,500,000 Poles, many of whom are loyal citizens of their adopted land but all of whom are interested in the literature of Poland. The language is said to be soft, musical, and most flexible. The letters of course have a different value than English letters have, and the seemingly unpronounceable and rasping Polish words do not sound as they look to English eyes. The Polish language is related to the Bohemian, but there are traces of Latin, Italian, French, German, Turkish and Hungarian in it. These influences are so slight, however, that Polish works of the thirteenth century can be read without difficulty today. Can the same be said of French or English? A printing press was set up at Cracow in 1474, according to Nevin O. Winter, only four years after Caxton's first English press in 1470; twenty-four years after Gutenberg's first printing with cut metal types at Mentz in 1450; thirty-six years after Coster, of Haarlem, first printed in Europe with movable wooden blocks in 1438.

Polish Philosophers

Perhaps no writer of Polish descent has made more of an impression and had a greater influence than Frederic

Nietzsche, whom Nordau calls "the philosopher of egomania." In the works of Nietzsche are to be seen the most marked characteristics of the Polish mind. Slocumbe has drawn a vivid picture of the Poles and their mental traits:

"The Polish people are mostly of the middle height, with rounded skull, dark hair, and fresh complexion. In temper they are frank, hospitable, and vivacious, readily responsive to the sensuous influences of color and sound; and possessed of a lively wit and intelligence. Their belief in ultimate and abstract principles becomes almost a passion. Like most deeply idealistic peoples they are little practical. At their zenith they were a nation of knights and heroes, of painters and poets. They loved honestly and passionately the soil that gave them birth; but they disdained the serf who labored to give them bread. Beside and almost because of their ardent chivalry, their intense idealism, their elaborate culture, there grew in them a strain of extravagance, a vein of intellectual variety, an aristocratic contempt for things common and unclean. Thus it occurred that though they could fight hard battles and lose them; could sing heroic songs and compose them; could attain brilliantly to all the distinctions of art and refinement in thought and culture, the Poles could never settle down soberly to the business of self government."

Nietzsche had intense idealism, intellectual vanity, a strain of extravagance, and was altogether out of place among the Germans. He would have been equally if not more out of harmony with the English. A nation of Nietzsches would soon be at war with Teutonic or British neighbors for no other reason than incompatibility of temper. One of Nietzsche's literary extravaganzas, "Thus Spake Zarathustra," has furnished Richard Strauss with the program of a symphonic poem. Where is the composer who could get inspiration in the works of the Germans, Fichte and Hegel, or the Englishmen, Mill and Spencer?

The Poles in Music

There are no Polish painters to rank beside the great Italian, Spanish, Dutch, French, English, Hungarian, Flemish artists. In music, however, they have won international renown.

Only the greatest of the German and Austrian composers have surpassed the achievements of Frederic Chopin. Oddly enough Chopin, who always professed so strongly his Polish patriotism, and whom the Poles so ardently admire, had very little of the Pole in him. His mother was Polish, it is true, but of what origin is not known. His father was a French teacher who was following his profession in Poland. If the descriptions usually given are authentic there is no doubt but that Chopin had Scandinavian blood in his veins. His hair was blond and his eyes were blue. But even if he had dark hair and gray eyes like a typical Slav the fact remains that his father was a Frenchman and heir to the long culture of an old and intellectual nation. The Slav is well in evidence in the music of Chopin nevertheless. It has an aristocratic elegance that differentiates it entirely from the folksong style of Schubert's plebeian genius. The peculiar emotional tinge which all of Chopin's music wears is Polish, and nothing but Polish. And that intense idealism which kept an image of an exalted Poland ever in mind during his entire life in France was a characteristically Polish trait. Perhaps if Chopin had lived in Poland all his life his ideal would have vanished amid the realities of prosy Warsaw. Poland was but a dream to him and like a poet he saw it through a rainbow. Would Walter Savage Landor have written so tenderly of Rose Aylmer if she had lived to be the mature Mrs. Landor of forty-five? And was it not Byron who said that a man would get tired of Venus if he had to face her every morning at breakfast?

Most of the Polish patriots appear to live abroad cultivating an ideal which will be of little use to them when they recover from the emotional joy of being a nation again and settle down to the practical business of running a government on the political lines of the British and Americans.

Chopin was the particular genius of the piano. It is hardly too much to say that another Polish musician, Henri Wieniawski, was the especial genius of the violin. Some biographers maintain that Wieniawski had Jewish blood in his veins. At any rate he was hardly a Pole in the strict sense of the word, for his mother was a sister of the French pianist, Wolff, head of the great Parisian piano manufacturing house of Pleyel-Wolff, on whose instruments Chopin always played. The critics said that Wieniawski played with characteristically Polish fire and passion. His technical skill knew no difficulties and his tone was appealing beyond description. He died in 1880 at the early age of forty-five.

A Famous Actress

In 1844 one of the world's greatest actresses was born at Cracow. She married a Polish actor by the name of Modrzejewska and was soon a widow. Her second husband's name was Chlapowski. One of the best evidences of her skill was shown when she attacked the alphabetical jungle of Modrzejewska-Chlapowski and hewed it down to Modjeska, a name which she made famous not only in Poland, but in America and England as well. She learned the English language and appeared almost exclusively in Shakespearean characters. She died in California in 1909.

Contemporary Musicians

Poland's contribution to music of the present or the recent past can be estimated by the prominence of her chief musicians. The following six names, which are given in chronological order, justly belong among the best in the history of the world's music:

Theodore Leschetizky, born in 1830 at Lancut in Austrian Poland; Xaver Scharwenka, born in 1850 at Samter, Poland; Moritz Moszkowski, born in 1854 at Breslau, Prussia, formerly Poland; Ignace Paderewski, born in 1860 at Podolia; Leopold Godowsky, born in 1870 at Wilna, Russian Poland; Josef Hofmann, born in 1877 at Cracow.

To call these famous artists Slavonic would not be strictly correct. Moritz Moszkowski and Leopold Godowsky, for instance, are of the same race as Mendelssohn, Meyerbeer, Bizet and Saint-Saëns. The name Hofmann is clearly not formed from Slavic syllables.



THE CLARKES MAKE WORK OUT OF PLAY

Center column, top, Edward Clarke all ready for the "first day out"; middle, the camping outfit at Strathroy, Ontario; bottom, entertaining the crew at breakfast. At left (right to left), Edward Clarke, baritone; Rachel Steinman Clarke, violinist, and Earle Victor Prahl, accompanist. At right "Big o' de mus'."

The Clarkes, of Chicago—Edward, baritone, and Rachel Steinman, violinist—have recently returned from another long chautauqua tour taken in their car. These artists, together with Earl Victor Prahl, their accompanist, have toured in this field for five consecutive seasons, and are already booked for another tour for the summer of 1919. They are all hard working musicians and are among the foremost of Chicago's artists in giving recitals and concerts. Mr. Clarke's unique lecture-recitals under the University Lecture Association of the University of Chicago have won for him a wide circle of admirers during the past three seasons. When summer comes they claim that the change of occupation afforded by the Chautauquas is just what best suits them. When you tell them that the work is hard, travel difficult, living conditions are

not of the best, they will not agree with you. They claim to thoroughly enjoy the roving, half gipsy, half circus life of the circuits. The past season is the second one in which they have made the trip in a car. They traveled 5,000 miles and appeared at seventy-five chautauquas and gave two concerts at each, making 150 appearances. Far from being tired of the experience, they made a 1,500 mile pleasure trip at the end of the tour. A new feature was added this season, that of camping out. This was tried with such success that next year they hope to live out of doors all season. In spite of the long trip they seem to come back to the city looking as brown and healthy and fat as the rest of the musicians that have spent a month or so just resting up. Already these artists have given a Chicago recital, several concerts in Michigan, and are busy at their various studios with their classes.

Kansas Composer Honored

Prof. Carl Preyer, head of the piano department in the School of Fine Arts at the University of Kansas, has just been engaged as composer-pianist by the St. Louis Symphony Orchestra. Professor Preyer will play his "Concertstueck" in F sharp minor, for piano and orchestra, and three of his piano compositions. These are the same numbers that Professor Preyer played last spring with the Minneapolis Symphony Orchestra when it visited Lawrence.

Prof. Charles Skilton, director of the theory and organ departments in the School of Fine Arts, has received new honor, in that his "Indian Dances" for symphony orchestra were played last summer by the Queen's Hall Orchestra, London, under Sir Henry Wood, Professor Skilton has been assured, it is said, by Josef Stransky, of the New York Philharmonic Orchestra, and Walter Damrosch, conductor of the New York Symphony Orchestra, that his "Indian Dances" will be played during this fall by these orchestras. They have also been announced for November 8 and 9 by the Philadelphia Symphony Orchestra and the Detroit Symphony Orchestra.

Prof. Arthur Nevin, in charge of the community music work of the School of Fine Arts, whose one-act opera, "A Daughter of the Forest," was sung last year by the Chicago Opera Association, has had his "Miniature Suite" for orchestra, accepted by Mr. Stock, of the Chicago Orchestra. When Mr. Stock's resignation as conductor of the orchestra was announced, Mr. Nevin immediately took up the matter of the performance of his work with Mr. Delamarter, the new conductor, and it is hoped that a performance will be given some time during this year.

Olive Nevin Ready for Annual Tour

Olive Nevin, the soprano, lent very efficient aid to the Liberty Loan campaign in Pittsburgh. Offering her services to the committee in charge, she sang on the different street corners where there were booths. The last week she appeared regularly during the noon hour in the center of the Union Arcade, where the throng was thickest.

This artist is getting ready for her annual tour in and about Chicago, beginning with November and extending through December. The tour includes two Chicago appearances, one in Milwaukee, Madison, Janesville, La Crosse and Evanston, with various smaller engagements en route.

Van Surdam Wishes to Get "Over There"

The mention of "Over There" in the title of this article does not refer to George Cohan's popular song, but is used in its original sense as representing the battlefields of Europe. Lieut. H. E. van Surdam (in private life the well known tenor) is rather disappointed because he is still in this country and has not yet received his definite orders for overseas. He has gone through a long period of training as a balloon observer, and last week he received his official rating in that capacity and now is on flying status. He says he will not be happy until he is sent across, and his chief worry is that the war may end before he gets his great opportunity to do the work for which he has been training so long and faithfully.

Reed Miller Engaged for Beethoven Mass

When the New York Oratorio Society gives its performance of the Beethoven Mass at Carnegie Hall on March 7, 1919, Reed Miller will sing the tenor solo part. Through the courtesy of Dr. Walter Damrosch and at his request, Mr. Miller has been transferred from "The Messiah" performance which he was to have sung for this society at Christmas time to that of the Beethoven work.

Inasmuch as Mr. Miller has sung in sixteen performances of "The Messiah" in New York City alone, his appearance in the Beethoven Mass will be welcome, as it will give his many admirers an opportunity to hear him in a work of a different order. However, Mr. Miller is also somewhat of a Beethoven specialist, and has sung in practically every performance of the Beethoven ninth symphony that has been given here for the past dozen years.



Adamson, David R.
Allen, Le Roy M.
Allen, Paul
Allen, Robert E.
Anthony, Frederick Louis
Ara, Ugo
Armstrong, Merle
Ashbacher, Herman
Barker, John D.
Barlow, Howard D.
Barnes, Edward Shippen
Barnes, H. W. B.
Baron, Aaron
Barrow, Vera
Bartoux, Willis M.
Baumgartner, H. L.
Beckwith, Reuben
Bennett, Herbert I.
Berlin, Irving
Bertl, Emil A.
Bibb, Frank
Biggs, Richard Keys
Birch, Robert R.
Bird, Clarence
Blackmore, P. C.
Bollman, Fred
Boone, Manley Price
Bottoms, George W.
Bowers, Charles
Brillhart, Davis
Briner, Charles
Bridgman, William C.
Brown, William A.
Bruning, Captain H.
Buchanan, Beauford
Bugher, J. Doyle
Bunting, George
Burbank, William B.
Burnett, John
Cain, Noble
Callahan, Miller
Cannon, Franklin
Chaffoff, Julius
Chamberlain, Glenn
Church, Fiske
Claffey, Rowland Williams
Clifton, Chalmers
Cornell, Louis
Cottingham, Howard A.
Cos, Wallace
Crease, Orlando
Criswell, Emory
Cushing, Max
Danger, Henry
Dare, George S.
Darvas, Frank
Davies, Alwyn T.
Davies, Henry
Davies, Reuben
Davies, William G.
Davis, Horace Lee
Davis, J. Percival
Deaney, John
Dill, Russell E.
Dittler, Herbert
Doane, John
Dodge, Vernon
Doering, Henri
Dundero, Arthur
Donohue, Lester
Doyle, Bartelle
Duncan, Zebulon
Dunn, Charles Clark
Elliott, Zo
Eiser, Maximilian
Endres, Hubert
Eriar, Albert
Erwin, Victor Ward
Euler, Walter
Fairbanks, Helen R.
Farnum, W. Lynwood
Felber, Herman
Fischer, Edward J.
Forester, William Xaver, Jr.
Fornier, Eugene A.
Fram, Arthur
Frankel, Abraham
Frey, Raymond W.
Frothingham, John W.
Gabriel, Gilbert
Garrabrant, Maurice
George, Thomas
Gilbert, Jacob
Gilliard, George
Giorni, Aurelio
Goodman, Laurence
Gordon, Philip
Gottlieb, Claude
Grabel, V. S.
Grainger, Percy
Granberry, George F.
Grasso, Francisco
Gray, Tyndall
Grimm, Carl H.
Grimson, Bonarles
Griselle, Thomas
Grover, Frank
Gruppe, Paulo
Gustafson, William
Hackett, George
Haenschel, W. Gus
Haurb, Andrew
Hall, Alan
Hall, Cecil John
Hall, Murray F.
Hallam, Alfred, Jr.
Hand, Chauncey
Hardy, Edward
Harper, Harold B.
Hartwell, Alfred
Hattsteadt, John R.
Haubiel, Charles T.
Hawk, Earl S.
Hawkins, W. Stanley
Hawley, Donald Cox
Hawley, Oscar Hatch
Heckman, Walter
Heermann, Walter
Hein, Cantor
Hein, Ilo
Holer, Frederick, Jr.
Hemua, Percy
Henich, Walter
Henry, Harold
Hillyard, Reid
Hochstein, David

Hoelsie, Elmer G.
Hodges, Lester H.
Hofmeister, H. W.
Holt, Albert
House, Judson
Howe, Merwin
Hoy, A. Dwight
Hubbard, Hovrah
Hubbard, Holt
Hudson, Byron
Hutchinson, Elizabeth P.
Hyde, Arthur S.
Jacobi, Frederick
Jacobs, Max
James, Philip
Janpolski, Albert
Jelinek, Leon W.
Johnson, Edward J.
Joias, Jacques
Jones, Gomer
Kampman, Robert
Karie, Theo
Keigwin, Crawford
Keller, Harrison
Kenna, Kemp
Kenyon, W. G.
Kernochan, Marshall
Kerna, Grace
Kibbe, Arthur P.
Klein, Charles
Kotlarsky, Sergei
Kraft, Arthur C.
Kraus, Rudolf
La Belle, Guy
Lachmund, Arnaud
Lampe, Bert
Lampe, Charles
Lampe, Otto
Land, Harold
Leopold, Ralph
Lanham, McCall
Lea, Lorna
Lefebvre, Channing
Lehman, Clyde
Lehmann, Theodore
Lennie, Ed. C.
Levy, Russell E.
Lewis, Ward
Lind, Carl M.
Lindorff, Theodore
Little, John W.
Lloyd, Robert
Lockwood, Samuel Pierson
Loeb, Sam
Love, Linnie
Lowrey, Edward W.
Lifshay, Samuel
Lundy, Paul V.
Lunger, Robert
Lyons, John Henry
MacAdam, William
Macbeath, Donald
Macdonald, W. R.
MacMichael, Charles H.
Macmillen, Francis
Maier, Guy
Manuel, Philip
Manville, Edward B.
Marvin, Rou. W.
Mason, Redfern
McAfee, C. E.
McCann, Williams James
McQuhan, Allan
Mecker, Z. E.
Mets, Frederic A.
Miles, Gwilym
Millard, Robert E.
Mitchell, A. Gordon
Mitchell, Earl
Mitchell, Ernest
Mitchell, Frederick
Morgan, Thomas
Morris, Paul
Much, J. Irwin
Mulliken, Richard
Nevin, Arthur
Nevin, Willard Irving
Newman, John J.
Nye, Bernard B.
Orth, Carl
Oseberg, Elliot
Ostendorf, Adalbert
Otto, Theo
Owen, Elise
Owen, Herbert
Padden, Paul F.
Paderewski, Ignatz
Palmer, Claude
Parker, Lee N.
Parker, Walter D.
Pattison, Lee
Patton, William Lowell
Percy, Vincent
Peroni, Carlo
Persson, Frederic
Peterson, Alfred C.
Pezzi, Vincenzo
Pickering, George H.
Pistorius, George
Pope, Van
Potter, Harold
Potter, Harrison
Prabhar, Raymond
Pratt, Howard E.
Pyle, G. Francis
Rapp, Raymond E.
Reddick, William
Reed, Gordon
Reidy, Gerald
Reidy, Gerald W.
Reinberg, George
Reinhold, Edgar L.
Remfrey, William L.
Remig, Howard
Reynolds, Gerald
Rice, Leon
Ring, Ross
Roberts, Walter
Rockwell, G. P.
Roentgen, Engelbert
Rogers, Francis
Rosenoff, Leff
Royer, Joseph
Rubel, Edith
Rupprecht, Carl
Ruydael, Basil
Rusotto, Leo

Samson, Frank
Sand, Albert
Saurer, Harold
Scheidt, Fred
Schelling, Ernest
Schertel, Siegfried
Schmidt, David H., Jr.
Scott, Edith Harris
Scoville, Arline Dux
Search, Frederick Preston
Schmidt, Robert
Schofield, Edgar
Sellwood, Captain J. J.
Seymour, George
Siegrist, Constant
Siewert, Herman F.
Sikes, Chas. B.
Silvius, Delwin H.
Smith, Harold David
Smith, Herbert W.
Snapp, Sewell S.
Soderquist, David A.
Solitto, Josef
Souza, John Philip
South, Charles
Sowerby, Leo
Spalding, Albert
Standewick, John
Stark, Brayton
Stehl, Richard E.
Steuterman, Adolph
Stewart, Alexander
Stiles, Vernon
Stoesel, Albert
Stonehouse, Roger H.
Stoopach, Joseph
Street, George Hotchkiss
Strong, Helen N.
Stunla, Homer
Switzer, Reinhold
Taber, Frank
Taggart, A.
Taylor, Bernard U., Jr.
Thornton, Henry W.
Timmings, William J.
Tittmann, Charles Trowbridge

Trimmer, Sam
Tsalina, Princess
Tureman, Henry
Uhe, Arthur E.
Vail, George M.
Vail, Harris R.
Van Surdam, H. E.
Venth, Carl
Wagner, Richard
Wagstaff, Walter
Wahl, George C.
Walker, Ralph
Walker, R. W.
Walker, Frank L.
Washburn, C. C.
Watkins, Marie M.
Watkins, Morris
Watts, George Eliwood
Weiss, Edward
Wenard, Sherlock
Westerman, Kenneth
White, Roderick
Whitford, Homer P.
Whittaker, James
Wiederhold, Albert
Wilbert, Howard
Wille, Gustave
Wills, Stewart
Williams, D.
Wilson, Gilbert
Wilson, Wesen S.
Winterbottom, George
Woempner, Henry
Wohlforth, Frederick A.
Woodside, J. Uly
Wylie, W. H., Jr.
Yarwood, Claire
Yeamans, Laurel E.
Yomans, Marcus J.
Yeasley, T. Earle
Yule, Joseph L.
Zercher, R. H.
Zimmerman, Walter P.
Zing, Julius C.
Zoellner, Joseph, Jr.
Zoller, Elmer

of the song to the cause for which he is working as a song leader at the camps. It is the sort of song the boys like. Words and music sound well in the camps with a few hundred lusty throats singing them.

"Two Loves," William Reddick

This is a well written, attractively musical and very singable love song which will charm both singer and hearer. The sentiment of this song never grows old.

BONI & LIVERIGHT, NEW YORK

"Face to Face with Great Musicians," Charles D. Isaacson

Leopold Godowsky has written such a breezy introduction to this fascinating book that the reader will probably sigh to think that so clever a journalist and reviewer should be wasted in playing the piano as well as it was ever played. Fortunately, Leopold Godowsky can find time to do several things in addition to being an unsurpassed pianist. The introduction to this volume is offered in evidence.

Charles D. Isaacson does not pretend to have met all the great musicians whose faces he has supposedly faced. He aims to make the great musicians come down from their pedestals and out of their obscurity to face the reader. The musicians the reader is invited to face are: Beethoven, Mendelssohn, Chopin, Grieg, Brahms, Debussy, Paganini, Stradivarius, Wolf, Bach, Gluck, MacDowell, Liszt, Lully, Pergolesi, Meyerbeer, Granados, Cherubini, Sullivan, Stradella, Chaminade, Massenet, Mascagni, Haydn, Monteverde, Bellini, Noverre, Verdi, Handel. These are the names, but it is not the names that make this book so delightful. The charm lies entirely in what Charles D. Isaacson has put into it. He has done in his way exactly what Charles Lamb did when he made the reader believe that "Chimney Sweeps," "Roast Pig," "Old Actors," "Ears" and "The Two Faces of Men" were the most delectable subjects on which an author could write. And so they were when Lamb put the fresh spring fragrance of an old English flower garden into his ink well. Without exaggeration it may be said that Charles D. Isaacson has done a similar feat in his own peculiar way by showing the heart of the great composer to the reader rather than the mind of the genius.

No book of recent years is more deserving of public notice. It should be in every library and read by the world of readers, musical and otherwise.

A New van Vechten Book

"The Merry Go Round," a volume of 340 pages, contains a number of essays from various sources, such as The Smart Set, Reedy's Mirror, Vanity Fair, The Chronicle, The Theatre, The Bellman, The Musical Quarterly, Rogue, the New York Press, the New York Globe. They have been revised for the present issue in book form. Several of the essays are on musical subjects, though the book is concerned mostly with theatricals, novelists, critics. The clever and resourceful author has adopted a light and conversational manner throughout which has no forced humor, no weighty philosophies, no tragedy, no tears. From first to last the book is as chatty as a reporter's interview with a celebrity, and will appeal to those who take a passing interest in the singers, players and actors of the last decade. It is packed full of names of persons and places, operas and plays, restaurants and pictures, books and bric-a-brac. The Van Vechten pen is gifted with Gallic fluency and American directness.

The titles of the essays are: "In Defence of Bad Taste," "Music and Supermusic," "Edgar Saltus," "The New Art of the Singers," "Au Bal Musette," "Music and Cooking," "An Interrupted Conversation," "The Authoritative Work on American Music," "Old Days and New," "Two Young American Playwrights," "De Senectute Cantorum," "Impressions of the Theatre," in four parts: "The Modern Composers at a Glance." The book, in fact, might be called a review of passing events, most fascinatingly and stimulatingly presented.

Those who will most enjoy the book are those who best know the artists reviewed in the pages that Carl van Vechten has so deftly written. "Le Revue," however, is a kind of play that can interest but mildly those who do not know the characters reviewed.

The book would be more convenient to busy readers if the pages were cut, but possibly the readers who like this sort of literature prefer the added charm of inconvenience and the supposed elegance of ragged edges. It is published by Alfred A. Knopf, New York.

Conductor Provides Excellent

Musical Setting for Film

It is the consensus of opinion that "Hearts of the World," the war photo drama that is enjoying so much success in New York, is one of the most remarkable films of its kind. A MUSICAL COURIER representative visited the Knickerbocker Theatre one night recently to see just what kind of a musical setting Alfred Pesce, the orchestra's conductor, had provided. It proved to be excellent in every sense of the word, when it is used with discretion. Not only were the selections chosen skillfully and rendered very admirably by Mr. Pesce, but the music was most fitting to every phase of the drama. For instance, when the opening scenes of the little French hamlet are flashed upon the screen, it is "Depuis le jour," from Charpentier's "Louise," that is used to express the peaceful surroundings that existed before the war, the simple joyfulness of the young villagers being expressed through effectively harmonized waltzes and capricious gavottes—perhaps but a bar or two, but, nevertheless, successful in result. The love scene between the fickle street singer and Cuckoo, the heartsick country boy, who later proves to be among the valiant ones of France, is given to strains of "Un peu d'Amour." Other selections among those recognized throughout the picture included Drdla's "Souvenir," a "Chu Chin Chow" number, "Tipperary," "Lightning Brigade," "Bring Back My Bonnie to Me," and numerous airs from the standard operas.

The musical selections showed that Mr. Pesce was a musician of the first rank and a conductor of equal merit.

REVIEW OF NEW MUSIC

LEO FEIST, NEW YORK

"Over There," Ella Della

This is a concert paraphrase for piano solo of George Cohan's famous song. The paraphraser begins in the simplest possible manner and gradually proceeds to give the catchy diatonic tune the greatest chromatic dressing down it has had thus far in its brief but brilliant career. By the time Ella Della gets through with it the unsophisticated song does not know whether it is over there, over here, out there, in there, under here, through here, or whether it still continues to exist. The new paraphrase ought to have given an intelligent audience unbounded amusement. It is by no means easy to play when the "Over There" is everywhere at once, but it is nevertheless within the reach of any good pianist and many good amateur players.

THEODORE PRESSER, PHILADELPHIA

"Love Leads the Way," Mary M. Howard

"Love is a will-o'-the-wisp," says the author-composer of the words and music of this charming little song with its lilting waltz refrain. Perhaps those words may be taken as an epitome of the entire composition, which is never tragic, or sad, or even serious, but always melodious, pleasing, singable, and easy to remember. It is also to be had as a part song for women's voices. It ought to be popular not only as an attractive song, which may be sung anywhere except at a funeral service, but as a part song as well.

ARTHUR P. SCHMIDT COMPANY, BOSTON

Piano Album, Edited by E. A. MacDowell

The compositions which were selected, edited and fingered by the eminent American composer-pianist are: Gavotte in E minor, by Jules Ten-Brink; Cradle Song, by C. Cui; Sketch, by Th. Dubois; Intermezzo, by H. Huber; Etude in E flat, by Paul Lacombe; Cradle Song in D, by Gabriel Pierné; Romance in A flat, by N. Rimsky-Korsakoff; Improvisi, by G. Martucci; Improvisi, by Hugo Reinhold; Orientale, by M. Stcherbacheff; Gavotte in A and Momento Capriccioso, by M. van Westerhout. This collection is a reprint of works that were issued several years ago, but the fact that they are reprinted is higher praise for their solid merits than the commendations of a reviewer for brand new works are. It is sufficient to call attention to this new issue of good music well edited and bound in a convenient album of about fifty pages.

HAROLD FLAMMER, NEW YORK

"Bianca," Henry Hadley

This one act opera has for its story a play by Grant Stewart founded on Carlo Goldoni's comedy, "The Mistress of the Inn." It requires for its performance a soprano, a tenor, two baritones, two basses and four servants who sing in the ensemble at the end. The music has the comedy spirit in combination with the modern rich harmonies of the chromatic style. So many composers adopt a semi-antique musical manner in comedy that mention must be made of Henry Hadley's consistent modernity. He writes like himself and as he has written in many serious works before this comedy. Apart from its harmonic changes, which are always more or less troublesome to singers, this new opera is by no means difficult. It requires no chorus and consequently the number of necessary rehearsals will not be great. A synopsis of the story does not belong in this column. "Bianca" is excellently printed on good paper. It is a production that is a credit to the publisher.

HINDS, HAYDEN & ELDREDGE, NEW YORK

"Everybody Hit for Victory," W. Barnes

This is a song of the times when every man is doing his bit to win the war. It is patriotic and forceful and makes no pretense of being an art song for recital programs.

"We're Going Across for You," Howard J. Gee

The author of the words and music of this war song has done the handsome thing in donating all the royalties

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